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At the Theatres.

From the crowd that thronged the Fifth Avenue, Monday night, it is evident that the popular curiosity to see Mrs. Langtry has by no means satisfied itself. There are still hundreds of people in this city who are not content to accept what has been said and written about her claims to beauty and talent. To lend additional interest to the Lily's r'entrée an adaptation of Sardou's Nos Intimes —a drama tolerably familiar to our play-goers in several guises—called Peril, from the workshop of Messrs. B. C. Stephenson and Clement Scott, London writers of considerable reputation, was presented. The engagement of Charles Coghlan as special support to the star gave further importance to the production.

Peril, with some trifling exceptions, closely follows the lines of its French original. The adapters have performed their work with a certain degree of skill, but in changing the *locale* to England and arranging the characters and the dialogue to correspond with this transposition, they have, of course, utterly failed to remove the Frenchiness of the plot—the *Gallicism* of the story. In no Englishman's house would one find ensconced as guests such altogether extraordinary people as Mr. and Mrs. Crossley Beck and the Graftons. Nor does it appear possible to us that a British officer like Captain Bradford—a man utterly destitute of honor, good principle and decency—could by any possibility exist. This man is a ruffian, who violates the rules of hospitality and actually attempts an outrage upon the person of the wife of his host. Such creatures may live in France, but the more conventional and respectable society of the right little, tight little island does not produce them.

The story of Peril chiefly hinges upon the dangers that encompass Lady Ormond, an imprudent wife, who too kindly receives the advances of Captain Barker, her husband's guest. The latter, spurred on by passion, presses his game too close. She turns upon him in the supreme moment of attack, and by resistance and strategy saves herself from being forcibly dishonored. By means of a confidential physician, who lies with the same readiness that he administers curatives, she is helped out of several delicate situations, and finally succeeds in making her husband believe that he has al' along possessed her undivided love. The latter, as in most plays of French origin, is shown to be a blundering fool, whose principal fault is the faith he reposes in his better half. She has her fun and emerges from the vortex unharmed. He is made a subject for ridicule.

There is one very risky scene in the piece; the midnight visit of the lover to the wife, and the brutal struggle he makes to accomplish his desires with muscular aid. The spectacle of a woman writhing in the licentious embraces of a rake is not edifying, even though we do not forget that the unequal encounter is merely a theatrical display, and that the woman is supposed to be pure. Ladies are not accustomed to such shocking sights, and men are not pleased by them, notwithstanding that, like the players in Hamlet, "they do but jest." The language is far from bright. Indeed, it is often vapid. The second act drags wearisomely. The last act is a superfluity, as the interest of the play ends with the act immediately preceding.

When Mrs. Langtry made her first entrance there was a good deal of applause. Opera glasses were levelled and necks were craned all over the house. The inspection resulted in the conclusion that the lady is as beautiful in figure, commonplace in features and awkward in bearing as ever. Her acting as Lady Ormond showed that she has improved some—but not much. Her face is immobile as a masque; her voice is expressionless as a Cape Cod fog-horn; her action is wholly devoid of dramatic spirit. This aggravating negativeness leaves the critic restricted to saying not what Mrs. Langtry is, but what she is not. In the earlier scenes with Captain Barker, where the seeds for intrigue are being sown, the star's deficiencies were not noticeable. So far as agreeable manners and the accents of a well-bred society woman go, she was quite acceptable at that stage. But later, in the dramatic situation of the third act, she failed to grasp its opportunities. Her struggle with the Captain had not the ferocity of a wife fighting for her honor, but rather the appearance of a young woman weakly rehearsing a part in a farce. Her fall upon a lounge and thence to the floor in a fainting fit was somewhat ludicrous, causing the audience to titter.

Can we say anything pleasant about Mrs. Langtry? Well—er—her dresses were really very beautiful. These and her diamonds did much toward reconciling a certain portion of the audience to what was otherwise a dreary display of mediocrity.

Mr. Coghlan, as Captain Barker, gave a faithful performance. The principal fault was the absence of intensity and force. Mr. Coghlan ambled affably through the exacting scenes of the drama, and though he escaped a failure, he fell far short of making a success.

Frederick Everill played the medicine man of the Ormond household, Dr Thornton, very naturally. His was the most artistic work of the evening. H. A. Weaver as Crossley Beck was all astray in his lines. He had to be prompted many times. Joseph Carne as Sir George Ormond was only passable. T. W. Pigott as Sir Woodbine Grafton was simply bad. Percy Grafton was made quite amusing by Mr. Fitzpatrick. Mrs. Germon as Mrs. Beck was somewhat funny.

We have never seen a play so well mounted on the Fifth Avenue stage as Peril. The interiors of the second and third acts are beautifully painted, reflecting the greatest credit upon Henry E. Hoyt, the artist who did them. The furniture and properties were in excellent taste.

Mrs. Langtry will remain here altogether three weeks. She will be followed on the 28th by Mr. Stetson's company in Confusion, a comedy that has met with great success in Boston and through New England.

* * *

At the People's Theatre, on Monday night, Brooks and Dickson's combination presented In the Ranks to a large house. The scenery and properties which were seen at the Standard Theatre are still in use, and the various mechanical changes made a deep effect upon the audience, commanding loud and prolonged applause. The cast was much the same as the original, and each and every member played in an admirable manner. F. F. Mackay, the creator of Richard Belton, superintended the production, but his part was taken by I. N. Drew, the gentleman who was sent on the road with the piece. He succeeded very well. Miss Forsyth still imbues her part with pathos and tenderness, while Sidney Howard brought down the house as Joe Buzzard. The palm, however, must be given to Frank Weston, who, as Ned Drayton, at once proved himself an actor of power, combining manliness and gentleness in the various claims which are made upon the two principal phases of a man's nature. Nothing was wanting to render the performance even, thorough and highly dramatic. Barry and Fay next week, in Irish Aristocracy.

* * *

Lawrence Barrett acted Lanciotto in Francesca da Rimini to a large body of spectators at the Grand Opera House, Monday evening. The part fits his snarly style of elocution and his testy manner better than any other in his repertoire. For this reason, the impersonation pleases the public, who certainly were never pleased before by anything Mr. Barrett ever did. The support is the same that was seen recently at the Star. Otis Skinner is handsome, picturesque and intense as Paolo. Louis James is as subtle Pepe, the jester. Marie Wainwright is lovely to look at and tiresome to listen to, in the rôle of the unfortunate Francesca. The rest of the people are efficient. The same beautiful scenery that was used in the Star production is shown at the Opera House. The spectacular features are by no means the least attractive phase of Boker's tragedy.

* * *

The Planter's Wife, at the Third Avenue, drew a very full house. Harry Lacy as Colonel Graham and Emily Rigl as Edith Gray were loudly applauded and twice called before the curtain. Ralph Delmore was excellent as Livingstone. The rest of the cast was fair. John A. Stevens appears here next week in Passion's Slave.

* * *

Fred. Marsden's play, Zara, was chosen by Annie Pixley to effect her New York entrée this season. The piece has, on a former occasion, received extended notice in these columns. At the New Park, Monday, it went extremely well, interested the audience and afforded Miss Pixley all the opportunity she wanted for the display of those accomplishments and tricks that have made her popular everywhere. She is one of the most winsome of our soubrettes; she sings well and acts with charming abandon. Belle Archer, Herbert Archer and the rest of the company gave the star adequate support.

* * *

There is a capital show at Tony Pastor's this week, the first of the season being Muldoon's Picnic. The olio is varied and amusing.

* * *

Old Heads and Young Hearts is a delightful comedy. At Wallack's it has always been delightfully played. The revival began on Wednesday night of last week was no exception to the past productions. Rose Coghlan acted the dashing Lady Alice with vivacity and won much applause. Gerald Eyre played Tom Coke better than we have ever seen that character represented. John Gilbert has made Jesse Rural quite his own. John Howson was very funny as Bob, sustaining his new reputation as a legitimate comedian. Mr. Buckstone and Mr. Leeson were respectively good as Rostuck and Pompon. Mme. Ponisi and Miss Measor were well suited with the parts of Lady Pompon and Kate. Mr. Tearle was acceptable as Littleton Coke. The comedy was nicely mounted.

Deception will be the next production at this house. It is said to be a very funny piece, with parts admirably adapted to the members of the company. The name of the author is shrouded in mystery.

* * *

At the Madison Square, actors, scenic artists and machinists are pushing forward preparations for the production of An Alpine Rose. Still no definite date has been named for the event. The representations of The Rajah are well attended, all things considered, the pleasant comedy proving as agreeable to visitors when the blizzard is abroad as it did in the early Autumn.

* * *

The Comique is doing a really phenomenal business. Several recent visits to that theatre have found it packed to the doors. Harrigan and Hart's is the only house in town that has continued to do a rushing trade through the dull holidays. No complaints are heard from them, although the air has latterly been filled with groaning and gnashing of teeth in other directions. Cordelia's Aspirations keep the spectators in a constant roar of laughter. For true enjoyment commend us to the amusing pictures of local life always to be found at the Comique.

* * *

The forces of the Union Square are engaged in getting ready Bartley Campbell's new play. Marston is painting some beautiful scenery, Tissington is writing new music, and every department of the theatre is exercised over the coming event. The title, A False Step, has been dispensed with by the author, as he found that it had been used by Arthur Matthison, the English playwright. Separation is the name finally decided upon. This makes the third successive title bestowed upon the play. There is sometimes as much fuss in naming a piece as in christening a baby. Storm Beaten will probably be withdrawn on the 26th and sent roadwards. Dates are being made for it now.

* * *

This is the last week but one of Edwin Booth's triumphant engagement at the Star. The houses are crowded on the nights when the great tragedian appears in his favorite parts. On Monday and Tuesday Richelieu was given; last night and to-night The Fool's Revenge, Friday and Saturday afternoon King Lear. Next week will be devoted to a further repetition of the most successful of Mr Booth's impersonations.

* * *

Mr. Sheridan acted Ingomar at the Star Saturday evening before a moderate-sized audience. The performance was not particularly successful, the role of the barbarian fitting him not so well as Louis and Sir Giles.

* * *

John T. Raymond's capital acting in In Paradise at the Fourteenth Street Theatre has attracted large houses. Miss Bigelow and the other members of the company render the comedian efficient aid. This evening the piece For Congress will be given in this city for the first time. It has met with success elsewhere.

* * *

The great melodramatic spectacle, The Pavements of Paris, has been filling Niblo's nightly. Unlike most productions of a similar character the play is not overshadowed by the scenery, for it is powerful in interest and replete with dramatic surprises. The mechanical effects are marvellous; the coloring afforded by the local scenes lend the story additional fascination, and the acting of the large company is completely satisfactory. Altogether The Pavements is the best melodramatic production of modern times, and its merits will no doubt ensure a long and prosperous career in Niblo's, the home of gigantic productions.

The Musical Mirror.

The Beggar Student continues to draw so potently at the Casino that the management wisely have fixed no definite date for the next production. This will, after all, be a revival of The Merry War on a finer scale than has been hitherto attempted. Rehearsals are progressing so the opera will be ready at any time when the Student fails to keep the receipts up to the requisite figure.

* * *

The Sunday concert at the Casino was successful. Grau's French artists supplied the vocal department.

* * *

Orpheus and Eurydice has lost none of its glamor and the Bijou enjoys a prosperous attendance. A very good indication of the success of the Offenbachian production is that no successor has been appointed.

* * *

Grau's company are doing nicely at Haverly's Comedy Theatre. No novelties, however, are being presented, the hackneyed repertoire being maintained.

* * *

Last night Carmen was to be sung at the Metropolitan, with Trebelli in the title-role. On Friday the full strength of Mr. Abbey's magnificent company will be enlisted in a repetition of La Gioconda.

* * *

Mapleson has been papering very freely at the Academy. He is losing money, even with Patti.

The breach between Sidney Howard and Brooks and Dickson has been healed, and he now plays Joe Buzzard again in In the Ranks.

An English View of American Theatricals.

Mr. Austin Brereton, a young man of considerable ability, visited New York last Fall to report Irving's opening in New York for several English papers. He also arranged for the publication of his flattering "Life of Henry Irving" in this country. Then, after a few weeks' sojourn, he returned to London, and following the example of English tourists, from Charles Dickens to Kyrle Bellew, immediately put in print his "impressions" of us, our theatres and our actors. Here they are, as they appear in the January number of the London *Theatre:*

For getting rid of your cash quickly, commend me to New York. Most things—hotels, food, and clothing especially—are dear; but of all the extortionists in the world I think the New York cabman should take the lead. Why, you cannot ride a single mile under a dollar and a half, which, being translated, means six shillings and threepence; and unless you bargain with the driver before you enter his vehicle, he will consider himself justified at the end of the ride in demanding anything from three dollars upward. Of course the result of these absurd charges is that the wealthier inhabitants of New York keep their private carriages, whilst their less fortunate brethren make use of the Elevated railway and the street cars, and it is only the unwary stranger who is fleeced. For the equivalent to fivepence one can ride in the ugly but convenient elevated cars from one end of New York to the other, or from almost any street to another. The system of tram-cars is also elaborate and useful. Such travelling is no doubt very well for a man, but it has its disadvantages. There being but one class in all these conveyances you are thrown of necessity into decidedly mixed company, and for a lady to go about in them requires more than usual courage. Our "hansom" cabs are almost entirely unknown in America, and when, on the last night that I was in New York, I saw one of those convenient vehicles, I experienced a shudder of delight, and imagined for the moment that I was in London. Mrs. Langtry, having experienced the inconvenience of street travel in America, has had a "hansom" specially built for her private use in that country by Messrs. Forder and Company, the well-known builders of Upper Saint Martin's Lane and Wolverhampton. Some of the spirited inhabitants of Chicago have lately imported some of these vehicles, and there is now a chance of the "hansom" becoming more widely circulated and popular in America than heretofore. The Americans are quick to seize upon such improvements, and will surely adopt the "hansom" sooner or later.

The theatres of New York did not impress me with their grandeur. The buildings themselves are generally medium in size, and seldom so large or so fine as our principal London and provincial houses. For size they have nothing to compare to Drury Lane, and for elegance our Haymarket Theatre is unequalled. Our Lyceum and Gaiety, although they would be none the worse for a little fresh paint, are unrivalled. The prettiest theatre in New York is the Madison Square—a little place that could be easily enclosed in a corner of our Princess' Theatre. But what there is of it is certainly very charming, and it possesses all kinds of convenience for the comfort of the public. Through the courtesy of Mr. Daniel Frohman, the manager, I was shown all over the house, and had ample opportunity for noting its advantages. There is a wonderful contrivance for keeping the house at an even and a healthy temperature by means of cooling the heated air with ice, and the stage has two floors, which are made to rise and sink, so that one scene can be set while the performance is going on, and thus there need never be a moment's interval in the performance. In hot weather, iced water is also handed round to those who desire it, as here, as at most of the other New York theatres, that abomination of our English playhouses, the drinking-bar, finds no place. Everything about the Madison Square Theatre has the air of a drawing-room; here there is none of that noise and bustle that so frequently attend the visitor to the other houses, where a youth with stentorian lungs usually offends the ear by shouting at the top of his voice, "Coats checked, opera glasses," alternated with "Opera glasses, coats checked," until you feel inclined to cry out as loudly as he for a little peace and quiet.

On entering an American theatre you take your programme from a basket placed near the entrance—a custom lately inaugurated at our Lyceum. There is no charge for this; but on the only occasion that I left my coat with the gentleman of the healthy lungs, I was charged a "quarter" (of a dollar), otherwise a shilling, for the honor. I profited by the experience, and, in future, took my coat under my own charge. Excepting on rare occasions, evening dress is seldom seen in the theatre. There is no pit, the ground floor being covered with seats called sometimes orchestra stalls, and at others the parquette. The curious custom which allows a young lady and gentleman to go to the play without the tender though sometimes jealous watchfulness of a chaperone does away with the presence of many old heads, so that an average American audience is composed of younger folk than our own—quiet married people who come to the play as to a duty, and young ladies and gentlemen who are more intent upon watching each other than the performance. Of course, on occasions like the opening of the new Opera House, and Mr. Irving's first appearance in America, the elder folks turned out and appeared, for the most part, in their best costumes and all the glory of dress suits and spotless shirt-fronts. Enthusiasm is rare in the American playhouse. True enough, applause does come forcibly and heartily at times, as witness the excitement created by our English tragedian, and the raptures displayed over Miss Terry; but, as a rule, coldness prevails in the American theatre. Take, for instance, the performance of The Rajah, which had reached a long run when I saw it at the Madison Square house. The theatre was full, and the play went as smoothly, no doubt, as usual. The spectators sat and smiled occasionally, and looked pleased; but not once in the course of the evening did I hear the clapping of a single pair of hands. For my part, although the play was designated a comedy, I did not see anything to laugh at, for the piece was intolerably dull, and the actors seemed to take their cue from the play and the audience. Once, indeed, when the acting of an old London player, Dominick Murray, in the sketchy part of a tramp, proved remarkably good, the audience gave a faint smile of appreciation, and I prepared to hear a round of applause. But the applause came not, and I left the theatre with a feeling of depression which I must have caught from the audience. At Daly's Theatre—a more commodious house, situated in Broadway, and close to Wallack's, the Fifth Avenue and the Standard Theatre—I saw another successful production entitled Dollars and Sense, a German adaptation by Mr. Augustin Daly, the manager. The play was undeniably funny, and some of the acting was really excellent; but the audience never lost their balance and gave way to mirth and excitement. There are two members of Mr. Daly's company who would make a hit in London. One, James Lewis, is a comedian who strongly resembles the late George Honey, both in voice and manner; the other, Ada Rehan, is a graceful comedy actress, with a winning manner and a charming style.

At the Union Square Theatre I had the pleasure of seeing Joseph Jefferson as Caleb Plummer in The Cricket on the Hearth and Mr. Golightly in Lend Me Five Shillings—performances which are deservedly and extremely popular. The programme at this theatre is the largest and most ungainly thing of its kind of modern times. It is a double four-paged bill, each leaf being some fourteen inches long by about nine wide, and it resembles more the old-fashioned bill of our ancestors than the work of modern times. At Wallack's Theatre, where all the sound goes up to the roof, or the "flies," I witnessed Masks and Faces, and Mr. H. Hamilton's adaptation of Moths. The hit of the former play was made by the artistic impersonation of Triplet by John Howson, whilst Rose Coghlan played with success as Peg Woffington. Adela Measor, who will be remembered in London by her charming performance of Maggie in Gilbert's Engaged, at the Court Theatre, and Margaret Eden, in Odette, seems to have hit the taste of the New York playgoers. She played Mabel Vane capitally. The most striking impersonation in Moths was the Lady Dolly of Caroline Hill, and Charles Glenny gave a good, though slightly unequal, rendering of the character of Lord Jura. Fanny Davenport was drawing large houses at the Fourteenth Street Theatre by her impersonation of the heroine in Sardou's Fedora, whilst R. B. Mantell found many admires for his passionate acting as Loris. But, to my thinking, the performance of both these artists was entirely spoilt by the inadequacy of the other actors, and the insufficiency of the scenery was very remarkable.

From time immemorial, the "star" seems to have been the sole attraction of the American theatre, and the scenery and stage management have clearly been utterly unregarded. In most of the New York theatres the scenery was of the tawdriest description, and would have disgraced a third-rate English theatre. Now, however, there are signs of a change, in that direction at least. Now that English plays are sold to American managers long before they are written, and the intercourse between England and America is so frequent, opportunities are provided which have not hitherto been at command. Models of the English scenery are sent over to America, and the production of a play in that country is generally superintended either by the English author or some one competent to take his place. Thus, the scenery used for In the Ranks, which was produced in America for the first time at the Standard Theatre, New York, on Nov. 1, excels in beauty that used at the Adelphi Theatre; I have never seen a prettier stage picture than that of the wood in the first act. But at the Madison Square Theatre, where the double stage gives an advantage denied to other houses, the scenery in the original production of native growth, The Raiah, was surprisingly poor. And Miss Davenport, with the examples of Paris and London before her, has apparently thought the scenery for Fedora beneath her notice. All who have studied M. Sardou's art will admit that he derives great benefit in his plays from their surroundings. Indeed, perfection in scenic detail is almost absolutely necessary in order to understand his work. Mr. Bancroft appreciates this, and has given sufficient proof of the fact in the manner in which he produced Diplomacy, Odette, and Fedora. Mr. Irving's visit to America has had the good effect of showing that it is to the advantage of the principal actor in a play to be well supported. The acting of Hamlet is not spoiled by the perfect realization of Ophelia. With the disadvantages of playing on a stage so inadequate as that of the New York Star Theatre, Mr. Irving managed to give his plays a proper fitting, to fill the subordinate parts with competent actors, and yet to make his own acting stand out prominently in spite of the surroundings. Lawrence Barrett has understood this, and in his production of Francesca da Rimini he was well supported, and he used good scenery; but his own powerful acting was not subdued in consequence.

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Let us leave these notes of to-day and go back a little while. In the centre of the burying-ground attached to St. Paul's Church, which is situated in the centre of the busiest part of New York, there lies all that remain of the mutilated body of George Frederick Cooke. That extraordinary mixture of genius and profligacy had made his first appearance in New York on November 21, 1810, as Richard III., and in seventeen nights he drew $24,378. But from the day that he landed in the United States he had been dying, and his vigorous constitution eventually succumbed to the effects of drunkenness. On July 31, 1812, he was taken ill whilst playing Sir Giles Overreach, at Boston, and in the following September he breathed his last. On September 27 he was interred in the "strangers' vault" of St. Paul's with "much respectful ceremony." When Edmund Kean was in America, he received permission from Bishop Hobart to remove Cooke's body, and in the transition possessed himself of one of the toe-bones of the unfortunate actor. He had the mutilated body covered by a handsome monument, which exists to this day, and consists of a pedestal, surmounted by an urn, from which issues fiery tongues. On one of the four sides of the pedestal is this inscription "Erected to the memory of George Frederick Cooke, by Edmund Kean, of the Theatre Royal, Drury Lane, 1821." Beneath the inscription is this not very graceful distich—

"Three kingdoms claim his birth;
Both hemispheres pronounce his worth."

On the second side of the pedestal are the words: "Repaired by Charles Kean, 1845," and on the third side we find that the monument was "Repaired by E. A. Sothern, Theatre Royal, Haymarket, 1874."

TELEGRAPHIC NEWS.

Another House Gone.

[BY TELEGRAPH TO THE MIRROR.]

MEADVILLE, Pa., Jan. 9.—The handsome Opera House block was totally destroyed by fire yesterday morning, involving a loss of over $100,000, which is only partly covered by insurance. The block was erected in 1865. The Commercial Hotel, on the block adjoining, was slightly damaged.

[Meadville, with its fine Opera House, was one of the best show towns in Western Pennsylvania. Its people liberally patronized the better class of dramatic and musical attractions. H. M. Richmond, son of ex-Congressman Richmond, was the manager of the Opera House. The Central Lights o' London appeared there on Saturday night. Whether there had been a Monday night performance we have not been advised.]

A Hitch in Excelsior.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Jan. 9.—On account of insufficiency of preparation Kiralfys' Excelsior was not put on till last night at Heuck's. The spectacle was fairly done on that evening.

Manager Fennessy has completed arrangements for the appearance of Mapleson's Opera company during the week of Feb. 11.

The manager of the McCaull company, which is idle this week on account of the burning of the Park Theatre at Cleveland, tried hard to get an opening here. After much wiring the effort was given up.

That's What He Was There For.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Jan. 9.—Bartley Campbell's Siberia was given its first performance in this city, at the Opera House, on Monday evening, before a good audience. In response to numerous calls, Mr. Campbell appeared before the curtain and made his usual speech.

Neil Burgess opened auspiciously at Library Hall, and Vim made quite a favorable impression.

Castle's Celebrities, among which are Hughey Dougherty, McIntyre and Heath and Charles Diamond, opened to a large house at the Academy.

Cora Van Tassel, in Sylvia, the Queen of the Rockies, had a fair opening attendance at the Lyceum. The Phœnix also opened fairly.

Lizzie Brosi, the opera singer, and who is a native of this locality, will shortly make her professional debut in this city. The Bella Moore Fogg's Ferry combination, Kiralfys' Excelsior company, and Henry Irving and company were in town 6th.

O. E. Skiff, representing himself as an advance agent of the Emerson Concert company and Walter Pelham, succeeded in victimizing the St. Charles Hotel, this city, out of a week's board. Skiff came here, stopped a week at the hotel, made arrangements for board for the entire company, and gave an order on the treasurer for his bill.

Still Harassing McWade.

[BY TELEGRAPH TO THE MIRROR.]

MICHIGAN CITY, Ind., Jan. 9.—Robert McWade is in the hands of the sheriff here on a writ of capias. He cancelled date here in consequence, but hopes to join his company at Elkhart to-day.

Ben Cotton to Slow Music.

[BY TELEGRAPH TO THE MIRROR.]

MARSHALLTOWN, Ia., Jan. 9.—The Ben Cotton company met its Waterloo at a town of that name in this State a few days ago. The company had been on the road but a few weeks, Ben and his daughter Idalene having been detached from a variety company in the East to go starring in the West. Tillotson and Fall, the well-known Bloomington (Ill.) managers, were the sponsors of the concern. The company may reorganize when the mercury ascends.

The National Capital.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Jan. 9.—At the National, Jefferson opened Monday evening to a large though not crowded house, in Bob Acres. During the week he will appear as Caleb Plummer, Rip Van Winkle and in Lend Me Five Shillings.

Charles E. Ford's Comic Opera company opened at the Opera House to a fair house, presenting, for the first time in this city, The Beggar Student. The opera was very much admired by the audience. I cannot say as much for the singing of it.

At the Comique, for several nights last week, it was impossible to keep the temperature high enough for the comfort of the audience. The discovery and closing of an open 6x6 skylight over the stage, and the additional heating facilities, will perhaps prevent a recurrence of the game of freeze-out.

Irving in the West.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Jan. 9.—Irving appeared at Haverly's in Louis XI. on Monday night, and was received with enthusiasm by a full but not overflowing house. It is the opinion of the press and public that he is great.

Rhea is appearing at the Grand to good houses. Her Atonement, at Hooley's, and Young Mrs. Winthrop, at McVicker's, are having fair business. Charlotte Thompson is doing well at the Academy. W. J. Ferguson, in A Friendly Tip, is drawing crowds to the New Standard.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Jan. 9.—The Levy Concert company appeared to poor business at Music Hall on Monday night. T. W. Keene, supported by Newton Gotthold, presented Richard III. at the Leland to fair business.

BUFFALO, Jan. 8.—Fanny Davenport drew a very large and select audience at the Academy on Monday night. Fedora will be presented all the week.

ROCHESTER, Jan. 9.—The White Slave opened for the week on Monday night at the Academy. The house was crowded. Carrie Swain opened for three nights at the other house to fair business.

The Gay Capital.

[FROM AN OCCASIONAL CORRESPONDENT.]

PARIS, Dec. 27, 1883.

You have already heard so much of Nana Sahib that I will only say that it is almost as great a success as Ma Camarade, and is consequently a fixture for, at least, the balance of this season. One of the most striking features in the whole play, not even excepting Sara, is the chorus of the Brahmins and the ballet of the Nautch girls in the fifth act. The receipts for the first week amounted to 50,000f.

Pot Bouille is apparently put on the stage to stay. Briefly, it is a story of an extravagant mother, who runs into debt, and adopts all sorts of expedients to marry off her two daughters; but she is exceedingly unfortunate, both in her success and in her failure. The catchwords in the piece are, "Whenever you only have a dollar, swear that you have two," and, "It's better to be envied than pitied." However, both the expressions are disproved at the wind-up. The scenery is splendid and the acting very effective. Tears flow like water, and all over the house women are sobbing and weeping as Rachel for her first-born, and will not be comforted; but notwithstanding this, there is not any immediate prospect of Pot Bouille occupying a prominent place in Sunday-school libraries.

Fanfreluche, the comic opera in three acts at the Renaissance, with Jeanne Granier in the title rôle, will take its position as one of the best productions of its class in a season that has been wonderfully prolific in good comic opera.

Le Maître de Forges is a good play and unusually "clean" for a French production. It is reported here that it has been purchased by Wallack for $5,000, and will be brought out in America.

Théo has engaged with Grau for a trip to America during the season of '84 and '85. She opens at Wallack's, in your city, in September next, with Madame Boniface. Théo gave her farewell performance of this piece last night to a packed house, and makes way for Montbazin in La Dormeuse Eveillée, the last piece for 1883.

The *Figaro* gives an interesting detail of the crimes committed in melodrama during the past year, as follows:

"Mme. Marie Laurent lost her child 44,500 times.

"Mlle. Patry was carried off 17,000 times.

"Mlle. Lina Felix was carried off only 16,000 times.

"M. Lacressonaire was charged with crime 64,000 times.

"M. Dumaine was stabbed 38,000 times.

"M. Taillade committed 29,000 assassinations,

"M. Laray gave 19,000 knife-thrusts in different breasts.

"Mlle. Angele Moreau was 75,000 times innocent, seduced and drowned.

"Mlle. Jullien drank 1600 cups of poison."

The holidays are the most remunerative portion of the season for theatrical managers, and it is the gayest portion of the year, if such an expression can be used in a city where every one, apparently, gets all the fun possible out of life during the whole 365 days.

MENTOR.

Will He Come to Time?

A scrutinizing newspaper correspondent wonders how a well-trained, cultivated and scholarly man, like George W. Curtis or John Bigelow for example, would use his wealth if he had a great fortune like that of Vanderbilt.

As this query raises the point in regard to the early surroundings and experiences of the present great millionaire, we may avail ourselves of the observations and knowledge of an early acquaintance of the Vanderbilt family. Some fifty years ago the Commodore, with his first wife and children, occupied a plain three-story brick mansion on East Broadway, which was at that day the great fashionable thoroughfare and residence street of the East side of the town.

The Commodore, then worth some $100,000, was the rich man of the neighborhood, who kept no carriage but used a saddle-horse to take him to the shipyards where he had steamboats in course of construction. The family was stylish according to those times, dressed well, and, like their well-to-do neighbors, gave their annual party. The Commodore himself was scarcely seen in the parlor on such occasions, but disported himself with his intimates in a quiet game of whist up stairs. He was always neat in his person, wearing his traditional white linen or muslin necktie. The Vanderbilt girls were all good dancers. William H. was at that time a young gentleman about 16 or 17 years of age, much sought after as (at that time) the only son and heir of the nabob of that district.

As to amusements, their encouragement by the Vanderbilts at that period could have been scarcely looked for, inasmuch as the whole East side had no theatre or other place of amusement within its borders, from Chatham Square in the line of East Broadway up to the head of Grand street on the East River. They took, however, free part in all social entertainments.

The prospective capitalist—now accounted the richest man in America—was a free and easy youth, much liked for his cheery, friendly manners, regarded as good-hearted and void of ambitious thoughts; not at all bookish nor inclined to æsthetic pursuits, the very word "æsthetic" not being in use in those days.

In spite of all this, however, as one asserts, who has known the genial nature and expansive character of the young man and has closely observed the *motif* of the Vanderbilts, it is believed that William H. Vanderbilt, emulating Peter Cooper in his foundation of an institution like the Union, and looking abroad to the examples of such nobles as the Duke of Weimar in his patronage of Goethe, and Southampton's friendship for Shakespeare, will crown his career with one or more endowments for the encouragement of American Art, Music and the Drama. Once inspired with this great purpose, it will fertilize his vast accumulations, so that they shall bring forth living fruit and spread their glorious branches over the land, like the ever-living palm-tree of the Orient.

Professional Doings.

—Charles Frohman returns to the city to-day.

—Patti Rosa will star next season in a new play.

—Burr McIntosh will shortly join Margaret Mather.

—Harry Nelton has left the John E. Owens company.

—The Pavements of Paris will only run two weeks longer.

—W. H. Bingham has left Kiralfy Brothers' management.

—Walter Burg has joined Gardner's Karl combination.

—Joseph Brooks arrived in Liverpool on Saturday week.

—Everad Stuart has joined Brooks and Dickson's staff.

—The Madame Girard company is stranded in Bradford, Pa.

—The Beggar Student is in its fifth week at the Boston Bijou.

—Edith Bland and her mother will shortly return to England.

—The Arch Street Opera House, Philadelphia, has been closed.

—Lillian Brown, of the Jollities, is still tied up in Sherman, Texas.

—Ada Adaire has gone to her home in Cincinnati to recruit her health.

—George C. Sweet has abandoned comic opera and settled in Chicago.

—Abbey is endeavoring to secure Hans Richter for an American tour.

—W. Jay Lamb has joined E. E. Rice's business staff as assistant manager.

—W. H. Bingham, manager of Kiralfys' Excelsior company, is in the city.

—In about ten days The Beggar Student will have completed its hundredth night.

—W. H. Hamilton is singing in Falka at the Royal Comedy Theatre, London.

—A $20,000 fire took place on Friday last at the Tabor Opera House, Denver, Col.

—Mrs. Charles Edmonds is open for jobbing in eccentric comedy or heavy business.

—The Academy of Music at Denver is again closed. Its career is rather unfortunate.

—Georgie Dean Spaulding, of the Bell-Ringers, is seriously ill at Malone, N. Y.

—Jane Coombs, at East Saginaw, Mich., disbanded for the second time this season.

—Gerald Griffin has become a member of Lisetta Ellani's Fun in a Boarding School.

—Barry and Fay come to the People's Theatre next week. Manager Tobin is in town.

—Frank Bowers will, it is said, soon go to England and bring over something or other.

—Lizzie Webb Cary, a cousin of Annie Louise, will make her debut in Boston shortly.

—W. H. Southard has joined the Phœa McAllister company for remainder of the season.

—Spencer Cone, Kate Claxton's brother, is acting as treasurer of the Third Avenue Theatre.

—Kate Castleton's song, "For Goodness Sake," was roundly hissed in Burlington, Iowa, last week.

—William Young, author of The Rajah, has been requested to write a play for Richard Mansfield.

—The scores, libretto and scene-plots of Princess Ida are expected to arrive to-day on the *Scythia*.

—Crayon portraits of the Lily are to be had at the Fifth Avenue Theatre box-office at fifty dollars apiece.

—Ovide Musin, the Belgian violin virtuoso, will make several appearances at the Casino Sunday concerts.

—Excelsior will be produced at Covent Garden, London, on Easter Monday, by the Kiralfy Brothers.

—Griffith Morgan, the scenic artist, has completed the decorations of Zipp's New Casino in Brooklyn.

—Janet Edmondson will play the Princess in the Boston production of Sullivan's new opera, Princess Ida.

—The blizzard recently experienced in the West had an effect on the receipts of many theatrical companies.

—Thomas Dobbin, advance agent of the William Stafford company, has resigned and returned to New York.

—When at New Haven Madame Janauschek declined to play unless the admission to the gallery was increased.

—The Vokes Family return to America in March. James T. Powers and Marie Williams will be in the company.

—W. R. Rignold, father of William and George Rignold, the actors, died recently in London, aged 80 years.

—Edith Challis died in Liverpool, England, on Dec. 4. She was at one time a very popular and beautiful woman.

—George R. Edeson, manager of the disbanded Black Crook combination, has joined John A. Stevens' company.

—Sheldon Bateman, treasurer of the late Standard Theatre, is taking an active part in the management of Brooks and Dickson's affairs in conjunction with John Rickaby.

—Clinton Stuart has replaced Leonard S. Outram as Henri De Targy in A Parisian Romance.

—After the withdrawal of The Pavements of Paris at Niblo's the house will return to the combination system.

—J. H. Ryan, of the McSorley's Inflation company, has been called home to New York by the death of his son.

—Joseph Gulick is retained by J. H. Haverly as general business manager. He has control of all Haverly's ventures.

—Audran's new opera, La Belle Coquette, was given by the Templeton Opera company for the first time in America Jan. 3.

—Emma Steiner has altered the title of her burlesque piece to Cyclones; or, The American Buffoniers, instead of Pranks.

—George J. Guilford, business manager of Harris' Dime Museum in Cincinnati, has resigned to embark in other business.

—Marie Prescott's baggage-man skipped from Detroit, owing his hotel bill and money loaned by members of the company.

—The Boston Bijou Theatre will be open for rental after June 2. Only the better class of attractions will be negotiated with.

—Charles E. Pratt, the pianist, has been engaged by Minnie Hauk. He was with Madame Nilsson on her last concert tour.

—Another action is pending in theatrical circles. Agnes Booth is proceeding against Colonel Morris for breach of contract.

—The wedding of Charles H. Clarke and Jennie Herrick, both of the Chicago Ideal Opera company, will take place to-day.

—H. M. Hyams, as acting manager of the Jersey City Academy, has this season been securing the best attractions for his house.

—The Western Lights o' London company cleared in Louisville, last week, according to Henry French, a net profit of nearly $2,500.

—Mary McKenzie has rejoined The Bandit King company, having recovered from the overdose of laudanum taken to induce sleep.

—The brick-work of the exterior of the Metropolitan Opera House is now completed, but the severe frost prevents further progress.

—Fred. Miller, the musical director of Our Summer Boarders, and Minnie Conway, of the same company, were married on Christmas Day.

—Agnes Hallock, Charles Allison and Alonzo Hatch are the only persons engaged to go to Australia with Kate Castleton up to the present time.

—A musical comedy called Fun on the Pacific will be brought out next season, under the management of John Waltz and Samuel Tesselson,

—Frank Hall, a son of J. Clinton Hall, has been engaged by Manager John H. Havlin as business agent for Mr. and Mrs. George L. Knight.

—Fraulein Seebold, of the Thalia Theatre company, will shortly be heard in English opera, in the English version of The African Journey.

—Nina Lansing is in Chicago, where she will remain until she can find a place in some good company. She has no objection to travelling.

—John E. Owens' company has been joined in Philadelphia by the following people: Victor Hermon, C. W. Backus, Lulu Jordan and Harry Edwin.

—A large crayon portrait of Cottrelly (full length), recently executed by a well-known artist, occupies a prominent place in the lobby of the Casino.

—E. D. Davies, the ventriloquist, and wife leave for San Francisco in a few days on their way to Adelaide, Australia, where Mrs. Davies owns property.

—Through the Cleveland fire McCaull's travelling company No. 1 are compelled to rest this week. They have gone to Baltimore, where they open on Monday night.

—F. H. Barnard's new play, The Planter's Son, will shortly be put on the road. The Planter's Mother and the Planter's Father are needed to complete the family group.

—The Princess Chuck company broke up, Tuesday night, at Bridgeport, Conn. They will reorganize and open again in Boston on Feb. 4. Fares were paid to New York.

—Frank Harvey announces that he has not disposed of the American right to The Wages of Sin or any other of his dramas. This will stir dramatic circles to the very depths.

—It is said that John F. Sheridan will shortly take his Fun on the Bristol to Australia, under James Allison's management. J. A. Meade will accompany him, playing the Captain.

—Emilie Dahis and her company open in Stafford Springs, Ct., to-morrow (Thursday) night. Messrs. Erwood, McCoy and others support her in The Colleen Bawn, Hidden Hand, etc.

—In the different towns in which Rice's Surprise Party appear some particular artist catches on distinctly. In one town it is Mackay, in another Castleton, next Dick Gorman, and so on.

—Manager James E. Fennessy, of Cincinnati, has effected an engagement with James A. Douglas, whereby he secures the latter's services as stage manager of the People's Theatre in that city.

—Daly and Derious' Vacation company, under the management of C. B. Palmer, is playing a successful season in New England. Little Corinne, under the same manager, has improved in business.

—The Brooklyn Times Job Printing Company is doing some excellent theatrical work. The hangers, with chromatic effects, made for the Silver King company, are wonderful specimens of color-printing.

—On Saturday afternoon J. H. Stoddart, of the Union Square, met, for the first time in forty years, Mr. Howe, the veteran of the Irving company. They were in the same company in England in their youth.

—Kiralfys' Black Crook disbanded at Pittsburg last week. Most of the company joined Excelsior at Cincinnati. Its revival is only a matter of time; for the Kiralfys have broken the Crook ranks often before.

—The Eighth Annual Children's Carnival will take place at the Academy on the night of Feb. 11. Professor Morny is drilling the juvenile participants constantly, and many new and pleasing dances have been arranged for them. The dresses will be unusually brilliant. Boxes may be had of Mrs. Guernsey, 526 Fifth Avenue, and tickets of Tyson or McBride.

—The fire at Binghamton, N. Y., in which the Academy of Music was entirely destroyed, has practically closed the theatrical season there, as there is no other building in the town suitable for dramatic purposes.

—A large electric light, seven feet by three, has been placed in front of the San Francisco Opera House, with the words "Haverly's Comedy Theatre." Each day Billy Birch is seen hovering around the ballyhoo spot.

—J. Holmes Grover, one-time Irish comedian, crops up as the organizer of a gymnastic May Festival in Philadelphia. Carl Retter will direct a hundred fiddles, and the combined societies and choirs will be levied on for a thousand voices.

—G. H. Leonard, who played Luke Dare in Princess Chuck, has severed his connection with the Comley company. He is in town looking for an engagement. He prefers to remain idle to accepting the commonwealth terms proposed by Comley.

—The Oil City *Derrick* says: "George H. Smith, author of the successful play, Only a Woman's Heart, is a resident of Albany, N. Y., an actor for many years. While he is very proud of his efforts, he does not as yet have to use a shoe-horn to put on his hat."

—Henry French has sold to John Stetson Barnard's burlesque, Stage-door; or, Who Killed Cock Robinoff; also The Rival Othellos. To John A. McCaull he has disposed of Fiddle. French and Son have accepted the London agency of the Strobridge Lithograph Company.

—The firm of Reilly and Greenwall have become an important factor in Texas amusements. They are apparently secure in the possession of the Tremont Opera House, at Galveston, since nothing has been heard lately of the suit of L. E. Spencer against them.

—The Actors' Order of Friendship had very many calls on the treasury during the Christmas season. They were, however, in a position to render considerable assistance. F. F. Mackay is the President and Alexander Pitcher the secretary. The offices are at 7 West Fourteenth street.

—Eight finely furnished dressing-rooms have been added to Haverly's Lyceum Theatre, Philadelphia. Lilly Post and Marie Jansen, of the McCaull Opera company, have been especially well treated in the matter of furnishings and adornments, being permitted to make their own selections.

—It is said that Billy Rice, whose cavernous mouth was one of the leading features of Callender's Minstrels, was unjustly discharged during the Minstrel Festival in Cincinnati, consequent upon his refusal to participate in the street procession with the remainder of the troupe.

—John Rickaby told a MIRROR reporter yesterday that In Paradise is a greater success here than was anticipated. Speaking of Brooks and Dickson's rural companies he said: "These in the Eastern part of the country have been playing to large houses; but in the West the cold weather and the festivities attending Christmas have had an effect upon the receipts. Mr. Brooks will leave for home on the 10th of January. We have had no news from him regarding any new pieces or arrangements he may have made."

—John A. Stevens and Frank Martin were found in their office yesterday. The MIRROR reporter asked Mr. Stevens when he intended to rebuild the Windsor Theatre. "As soon as the weather moderates any builder will begin upon the foundations," he answered, "and I will push it ahead as lively as possible. I produce An American Marriage, which I purchased from Celia Logan, on the 20th of this month. I have not yet made out the cast." "Will you play in it yourself?" queried the reporter. "What! Me play in it? No; certainly not; I'd have to learn the part."

—An apt book for the season is the volume of choice poems from "Chaucer to Bryant," making one of the capital series of "English Verse" published in quaint, clear and elegant volumes by Charles Scribner's Sons, and edited with nicety and precision by Mr. W. J. Linton and R. H. Stoddard. More than one hundred poetical writers are represented with characteristic specimens, furnishing every phase of genius and culture, and supplying to the reader a bird's-eye view of the whole field of British poetry.

—Redmond's Grand Opera House, Grand Rapids, Mich., is now one of the finest houses in the West. It has a seating capacity of 1,200. The seating arrangements are of the latest design—700 folding opera-chairs, upholstered in plush, and 500 in red leather. The carpets are of rich texture and design. The dressing-rooms are ten in number, handsomely furnished, and supplied with all conveniences, including hot and cold water. E. P. Thayer has been in charge of the house for several seasons, and it has reached its present enviable position through his enterprise.

—Mace Edwards informed a reporter of THE MIRROR, yesterday, that judgment had been rendered in the suit entered against him by Ada Ward, one of the leading ladies of the defunct Edgar Syndicate. He says: "Although the suit was a friendly one, still I am glad it has been dismissed, as it removes all responsibility from my shoulders. The Judge decided clearly that I could not be held, as my contract was similar to all the others, and I was engaged by Davidson. I had no discretion in the matter. I think of taking action against Davidson myself, and am sure in time he will be in possession of money."

—The costumes which are employed to give realism to plays that represent the present day are now engaging as much attention in detail as those necessary to complete a representation of a Shakespearean or other period. A MIRROR man yesterday visited the establishment of Mrs. A. M. Grasmuk, at 54 West Fourteenth street, to have a peep at a few of the garments on view. This lady does not profess to make costumes in the proper sense of the word, as applicable to stage dresses, but to supply ladies of the profession with bodices, dresses and other things which they require to wear in private life and in the modern drama. Several very beautiful specimens were in the hands of the seamstresses, receiving finishing touches; but the attention of the reporter was fixed by a classic costume which, as an exception, is in Mrs. Grasmuk's hands for disposal. It is the style of dress worn by a noble Grecian lady of a very remote period, and is designed from the most correct authorities in the Grecian style. False hair dressed in the manner then prevalent among the ancients accompanies the dress, with a complete set of ornaments and a mantle. The material is of fine white silk, of a dark straw color, trimmed with gold braid, cord and tassels. It was originally made for an Embassy masquerade ball, but was never used.

PROVINCIAL.

CHICAGO.

Business at all the theatres picked up last week, although the mercury was down 25 below zero on one occasion, and has been ranging from 10 to 20 below all the week. Young Mrs. Winthrop has played a profitable week at McVicker's and remains the present one, but with some strong counter attractions to contend against. Campbell's Siberia 14th for two weeks, followed on the 28th by the Mapleson Grand Opera.

Thatcher, Primrose and West's Minstrels gave a good entertainment at the Grand, several enjoyable new features having been added since their last visit. This week Mlle. Rhea will appear in Camille, School for Scandal and Adrienne. Rice's Surprise Party, 14th.

The Romany Rye has drawn well at Haverly's, albeit the play is now getting to be somewhat tart from repeated visits. For the next two weeks we are to have the theatrical cousins of the season, Henry Irving and co., and the prospects are excellent for crowded houses during the engagement. Abbey's Grand Opera co. follow Irving.

At Hooley's Edwin Thorne's Black Flag has done well and the performance is creditable in every respect, the co. being rather above the average. This week Her Atonement, to be followed 13th by Joseph Murphy in his Irish drama.

The Rentz-Santley burlesquers met with favorable patronage at the Olympic, and doubtless the house will be crowded this week to see Mr. Dowling in his nondescript drama, Nobody's Claim.

On the West Side, the Academy, with Devil's Auction, and the new Standard, with Fay Templeton opera, have both done a good week's business. This week two very distinct but equally commendable entertainments are billed. The Academy will present Charlotte Thompson in the new Jane Eyre, including a sensational fire scene, and the Standard will give the Westsiders their first dose of W. J. Ferguson's Dude. It will probably pack the house. The Lyceum will drop into the ultra-emotional this week, and Messrs. Goodrich and Sid C. France will appear in Married for Life.

Kohl and Middleton's two Museums and Coup's Chicago Museum are prospering so well that there are rumors of a fourth being opened.

Items: Mr. Irving has been invited to attend a reception by the Chicago Press Club on Saturday night, 11th.—Laura Dainty is playing Sincerity Weeks, in A Mountain Pink, in place of Louise Sylvester, and is receiving great praise from the press of the Northwest districts.—John Hay, leading man with Jane Coombs, has arrived in town with several other members of the co., including Kate Nash and Mr. Keefe. They report the disbanding of the co. in East Saginaw, Mich., on account of a demand for salary by some of the party. All the members of the co. are owed from six weeks to two months' salary.—The Benevolent Order of Elks take their annual benefit at Haverly's Theatre Sunday night, 15th. A choice programme of dramatic and operatic attractions will be given. At the auction sale of boxes the following prices were paid for choice: C. H. McConnell, $150; Mayor Harrison, $130; R. M. Hooley, $125; Daniel Shelby, $120; J. A. Hamlin, $110; Whitney and Dyer, $125; John G. Jeffery, $105; Nick Norton, $95.—Coup's Chicago Museum will try the stock co. system for awhile. Grace Cartland heads the co. This week they play Esmeralda and Pinchon.—Mr. McConnell has a lease of Haverly's for ten years from next June.

PHILADELPHIA.

The second week of Jalma at the Academy was one of great success. So many people were induced to visit this magnificent scenic and costumic spectacle that the purely domestic and tragi-heroic drama suffered somewhat in consequence. Much has been written of the piece, and further comment would be superfluous. Sufficient to add that the attendance of last week came within hailing distance of the managerial statements regarding the opening performances. Speaking generally, why is it that managers content themselves with opening good previews and secondos, and engaged a ballet whose only claim to notice is based upon our forefathers for old age and ugliness? In the language of Royal Sherrill, "Why have they brought back to us the ballet-girl of the Centennial?" As Jalma is booked for Baltimore 14th, this week will terminate its career here.

Robson and Crane closed a very successful two weeks' engagement at the Walnut on Saturday. The latter half of the week was devoted to Sharps and Flats, a play by no means the strongest in their repertoire. On Monday night Stetson's Fifth Avenue co. began a fortnight's engagement, in The Glass of Fashion, to a fair house. As the cast includes Mesdames Sara Jewett, Rose Eytinge and Minnie Monk, and Messrs. Morrison, Sidney, Marchant and Ince, good work will certainly follow. Edwin Booth appears 21st, for a brief season only, but will run the gamut of his entire repertoire. How much greater would be our enjoyment were he, by accident, to surround himself with people capable of playing Shakespearian characters.

McCullough's engagement at the Opera House, which closed 5th, was fairly remunerative; but unless he improves the quality of his support he will find Philadelphia audiences capable of discrimination. A Bowery "Brough" is not to be accepted as a typical Roman citizen, though he wear sandals and a toga.

Joseph K. Emmet, 7th, to good house. Although under a new caption, Fritz, the Bohemian, is the same play enacted by the same unutterably weak co. as of old. Next week Abbey's Grand Italian Opera co. This will be the musical event of the season. Lawrence Barrett, next.

Hazel Kirke did well at the Chestnut Street week ending 7th. It is a cold diurnal rotation of the earth when Manager Nixon has not sufficient "bowdies" on hand to keep his house filled, and the same may be said of the Opera House over which Zimmerman presides. Indeed, the Walnut and Arch offer inducements in the same direction, so that it would appear to be simply a question as to which can give the most satisfactory terms to speculative societies and associations. Exactly where big money for the comb. manager comes in is not so palpable; but as "they all do it," the arrangement must be satisfactory—to one side, at least. Callender's Minstrels furnish drought for the current week at this house. They are favorites here, and have just returned from what Manager Welch styles "a most distinguished Eastern triumph." Esmeralda, 14th; In the Ranks, 21st.

The Biggest Student is still on at Haverly's, and will be continued so long as the present average attendance is maintained. It has become the fashion among the ruffs whose name is Dude to visit the "White House" at least five nights in each week. They are young and fresh. They worship at the Jansen shrine and have become before Lilly Post.

Vim carried out its two weeks engagement at the Arch with success. The piece drags heavily, however, when Burgess is absent from the stage. Monday evening, John E. Owens, in Solon Shingle and Everybody's Friend. Combs's Corners, his new play, will be presented Thursday evening. Maude Granger, in Her Second Love, 14th.

Morris closed a monster engagement at the National. This week the Tourists play a return date. Opening house was large. Next week, Campbell's White Slave for the second time this season.

It was J. C. Duff's intention to produce Patience at the Park Street Opera House, but owing, he says, to Mr. Gorman's inability to fulfill his part of the contract existing between them, the co. is withdrawn and the doors closed. Financially, this will redound to Duff's advantage, as Patience would have proved a loss from the start. The Parson failed to draw anything like paying business, and I believe Duff was disheartened and probably glad to get out of the then existing arrangements. Mistletoe another attempt will be made to get the doors open. Nothing but live management will accomplish it.

Hess' engagement at the New Central crowded the house to the doors. Absence from town and other causes prevented my seeing John Burke of that company, but glad to hear he is again in the ranks. Kelly's co. in the attraction this week.

Lotta still continues his holiday bill.—The Three Guardsmen,—Sergeant Kitty and Musette in the Dime Museum. Its season is reduced to two weeks.—The Club Theatre still keeps time-honored.—Mapleson opens at the Academy, Monday night, 14th, to a crowded house. Grand Opera will be given during the season, and the management is justified in expecting good business. Will be continued.

Rice join the list headed by Ikey Norcross?—Philadelphia Lodge B. P. O. E. will take its thirteenth annual benefit at the Academy, afternoon of 24th.—The advance sale of seats for the Abbey Opera season meets every expectation.—Salsbury's Three of a Kind comes to the Arch, Feb. 4.—C. Harrie Hopper, author of "The Dude" and other ditties, both comic and sentimental, has written several songs for Annie Pixley. He is now engaged in grinding out poetry and melody for several serio-comics.—I have shot pigeons with Captain Bogardus on several occasions, but never thought to see him doing a juggling act on the variety stage.—The parquette of the Academy, since the advent of Jalma, is so filled with hairless heads as to seem paved with marble tiles.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): Lights o' London was revived Dec. 21, and has filled out the week to very fine business. It was magnificently put on and was perfectly acted. Rice's Surprise Party, in Pop, 7th.

Standard Theatre (W. H. Smith, manager): Her Atonement, an "American realistic drama," was well produced, Dec. 31. Some of the New York local scenes were very handsome, and the return of the veteran regiment in a snow-storm was a very handsome tableau. Ida Siddons' Burlesque co. 6th.

Olympic Theatre (Charles A. Spalding, manager): Roland Reed had a good week with his third engagement in this city, Cheek proving a very popular card. Romany Rye, 6th.

Pope's Theatre (Charles R. Pope, manager): McSorley's Inflation has done a tolerably good business during New Year's week. The co., however, is not up to the New York standard. Wyndham Comedy co. 7th.

People's Theatre (Joseph R. Robertson, manager): Nobody's Claim, G. A. Locke's frontier drama, has been honored with a very thin week's business. Sadie Hasson, as Madge, and J. J. Dowling were fair only in the leading parts. The play was sensational to the point of absurdity, and made no impression. Richard Mansfield, in A Parisian Romance, 6th.

Items: Sir Randal Roberts is here in advance of the Wyndham co.—The St. Louis Choral Society will give its next concert in March; rehearsals are now in progress for that event.—Cole's circus is quartered here for Winter.—Mrs. Minnie Curtis Ryan, who used to be a popular vocalist here and made some important appearances in opera, will soon return to this city and locate here with her husband, Dr. Ryan.—The sale of season tickets for the Irving engagement, which begins at the Olympic, 21st, began on the 3d, and has been very large.

BALTIMORE.

One of the most enjoyable engagements played in this city during the present season closed up on Saturday night, when Joseph Jefferson appeared in the ever-welcome Rip to an audience that completely filled the Holliday Street Theatre. Several times during the week the orchestra was pushed from its place and had to play under the stage. Like good wine, Jefferson improves with age; his Rip is as fresh and pleasing as it was in the long ago, and he has stamped Bob Acres, in The Rivals, with a genius that makes the part his own. The performance of The Rivals as given by this co. is one of the best, if not the best, of its kind now on the road. The support was excellent throughout, noticeably the Mrs. Malaprop of Mrs. John Drew and Rosa Rand's Lydia Languish. On Monday night Robson and Crane began a week's engagement, appearing in Our Boarding House. During the week Our Boarders and Sharps and Flats will also be given. Next week McCaull Opera Comique co.

Barry and Fay, in Irish Aristocracy, drew good houses at Ford's Opera House last week and gave a very laughable show. Of course the success of the piece depends entirely upon the stars and their totally different interpretation of Irish character. Barry is rough and broad, Fay refined and artistic, and both are clever in their way. The co. is up to the average. Mestayer and Barton's co. opened to a fair sized house on Monday night, in Hiz'n Fiz. Next, Strugglers of Paris.

At the Academy of Music My Partner had a fair week's business. Salsbury's Troubadours came on the 7th and were greeted by a good house. Next week, Jalma.

This week Baylies and Kennedy's Bright Lights will be the attraction at the Monumental Theatre. The people billed are: Paul Reilly, Irish comedian; Cronin and Sullivan, in an Irish sketch; Mabel Vaughn, vocalist; Madge Aiston, clog dancer; Bryant and Richmond, in sketches; Rice and Barton, song-and-dance men; Harry G. Melville, in songs; W. J. Mills, specialist, and the Kennedy Brothers, in feats of mesmerism.

The Kentuck comb. will appear at Front Street Theatre this week with Harry Colton as star, supported by Dan Kelly and the regular co. of the theatre. On olio precedes the drama, in which are Harry G. Richmond, comedian; Leopold and Wentworth, gymnasts, and Hills and Adams in a German sketch.

Items: Alf Miles, an ole time comedian, died of consumption at his home in this city last week. His funeral took place on Sunday, and his remains were interred in the private lot of W. H. Hickman, in the Baltimore Cemetery. The funeral expenses were in part met by S. W. Foss, of the Actors' Fund.—Mapleson announces a short season of grand opera at the Academy of Music, to commence 24th. Four operas are to be given; Gerster, in Elisir d'Amore and Martha; Patti, in Semiramide, and Pappenheim, in Norma. Subscription price for the season is $210.—On Saturday afternoon the manager of Leavitt's All Star Specialty co. presented little Laura Selbini, the baby bicyclist, with a handsome gold medal, as a token of his esteem and appreciation.—The Haydn Musical Association will give its second concert of the season at the Academy of Music on the 13th.—At the performance of Rip Van Winkle on Friday night the audience and the co. and Mr. Jefferson were greatly annoyed by a persistently crying baby, whose mother should have had consideration enough either to have left it at home or taken it out of the theatre. This habit of taking babies to the theatre is becoming much in vogue with Baltimore women, to the great annoyance of every one concerned.—The employes of Holliday Street presented Mr. Jones, the doorkeeper, with a very pretty easy-chair.

SAN FRANCISCO.

JAN. 1.

Christmas week has yielded good returns at all our theatres, above the average holiday week, although the attractions have been of the miscellaneous and inexpensive order. The only attempt at getting up a holiday attraction was made by Manager Bert, at the Grand Opera House, in his production of a pantomime gotten up under the supervision of Julian Martinetti, called The Seven Dwarfs. It has had only a very limited amount of money expended on it, and, with the exception of Martinetti's clown, the characters were of local talent. The ballet, with the exception of two ordinary dancers from the East, is local. But it has, at least, the merit of being young, and that's a novelty. The pantomime has drawn well, and will keep the stage until 14th, when Louise Rial and co. will play one week in Taken from Life.

Harrison and Gourlay's Skipped-Light-Moon season, at the Bush Street Theatre, has had such splendid business that the original three week's season will be extended to five. M. B. Leavitt, who has re-leased the Bush for another year, will remain here for some two weeks yet, perfecting his arrangements. Jay Rial will be his resident manager. After Skipped, which it will be hoped will play itself out in five weeks, comes Raymond Holmes, in his Whims, for one week. Whims is a sort of a Pup complication—minus Mackey, Kate Castleton and Irene Perry, to be sure, but made pretty relishable by Holmes and his co. After Whims comes Leavitt's Specialty co. and a succession of Eastern attractions.

Manager Bert's season of Italian opera opened most brilliantly. Signorina Antoinette, the prima donna of the Peralta troupe, from the city of Mexico, and Ernesto Bedogno, the tenor, from New York, scored a pronounced success in Il Trovatore on the opening on Christmas night. Faust was up for the 26th, but Il Trovatore was substituted. On the 28th Faust was performed before an immense house, every seat and box being occupied, and there was a terrible disappointment. The tenor had been indulging in convivial enjoyments, or trying to cure his cold by Mark Twain's remedies. His condition was too palpable for disguise, but the opera dragged on to the end. The press kindly alleged indisposition as the cause. All performances were postponed until to-night, when Ernani will be given. It is said that Bedogno is very penitent and abstemious, and that everything will be all right hereafter. The co. is an evenly good one, and the tenor asserted his voice and ability on his first performance, and we trust that things hereafter will work favorably for the management, who risked much in organizing this troupe and season.

Jeffreys Lewis opened her second week at the Baldwin in David Belasco's La Belle Russe, to a crowded house, and played the heroine with a wonderful degree of the Lewis intensity and lithe and beautiful posings. J. R. Grismer has been specially engaged to play Sir Philip Calthorpe. With the exception of Grismer and C. H. Mestayer (who plays his part of Capt. Dudley Brazel too boisterously), the support is rather weak than otherwise. Diplomacy is announced for next week, and John A. Stevens' late purchase, Celia Logan's American Marriage, will probably be produced the week after. Emma Abbott and her opera co. open for an extended season, Feb. 4.

The Minstrels (Emerson's) are doing their 117th week this New Year's Day, to continued good business. La Belle, the Water Queen, was introduced as a holiday specialty last night, and after doing many feats under water, in a glass tank, she immersed herself under its surface and stood there holding her breath for two minutes and forty-five seconds. Gallagher and West, two new minstrels, make their appearance 7th. One of them will take the end now occupied by Charley Reed, and that hard-working and very popular minstrel will take a much needed rest.

In Oakland, Manager Bert produces The Lights o' London, with the Grand Opera House co., for this week. Drink will follow next week.

At Portland, Ore., J. S. Langrish and co. have finished their engagement and gone northward, opening in Victoria, Dec. 31. Kate Putnam and co opened in Portland, Dec. 24. Both cos. will visit San Francisco. They were "Northern routers"—that is, they came to this coast via the Northern Pacific R. R.

Courtright and Hawkins' Minstrels have done well in the interior. They are at Sacramento this week. The new arrangement of things at the Bush Street Theatre will prevent their return engagement, and they will probably find "green fields and pastures new" somewhere in the country to subsist on. They can be found anywhere in California in January. To-day, New Year's Day, is as bright and warm as a May day. Last. People are riding through the street with the car windows down, and receiving calls with doors and windows open. Our out-of-door suburban resorts are thronged with thousands, and all are happy in the sunny, genial bright New Year.

BROOKLYN.

Margaret Mather has been thoroughly advertised, and as a result her appearance in Romeo and Juliet, at the new Park Theatre, was attended by a fair first night audience. She was greeted heartily, had two calls before the curtain, and received the usual floral offerings. It was a risky thing to try two weevil of legitimate in this city; but it has succeeded. Next to the star, Milnes Levick was the best liked. Salvini failed to satisfy. Old William Davidge was welcomed heartily. Next week Fanny Davenport plays Fedora, with Mantell. No matinee Wednesday. That afternoon is given over by Col. Sinn to the Kemble Dramatic Society, who play to benefit the Union for Christian Work. That's the way we do things here. Week after next the fourth Madison Square co. that has played here this season will show up in Esmeralda.

The Strugglers of Paris started off surprisingly well as a successor to Irving and Terry at the Brooklyn Theatre. The mountings of the plays presented last week created a taste fully gratified this week. Henry Lee was revoltingly true in his acting. Oliver Wren in his character won favor, as did Wallis, Grisel and Meldon. Selina Fetter and Libbie Noson were each excellent. The play was set with attention to every detail, and was a series of remarkable stage pictures. Thatcher, Primrose and West's Minstrels come next week. Manager McConnell is pleased at the boom Irving gave the theatre. The receipts of the seven performances was $15,968. The largest amount resulting from a single performance was $2,691. This was Friday night, when The Bells was played. Irving closed his engagement Saturday night with a graceful speech, expressing the hope of a return to Brooklyn in March. He enjoyed a reception at the Hamilton Literary Society, and dined at the Brooklyn Club with Hon. Jere. A. Wernberg and Manager McConnell during the week.

Ranch 10, with Harry Meredith as star, was played Monday night at the Grand Opera House to a big gallery, though the rest of the house was but fair. All the co. seemed to be suffering from colds, but the audience was very good-natured and enjoyed all they did. It is thought Meredith made a mistake in not accepting a forfeit of $300 for the week from Knowles and Morris. They offered it so they might present The Strangers of Paris. Meredith thought he was worth $1,000, and now he'll have to earn it. His support is very good, including Charles Krone, Sid Smith, Carl Winter, Mrs. Louisa Morse, Esther Williams, Lillie De Gray and Augusta Chambers. Next week, Janauschek.

Tony Denier gives a two-clown pantomime, with specialty acts, at Hyde and Behman's Theatre. He has a very good show, including Leona Fontainbleau, the Websters, the Leonhardts, Pettingill and Frazer, Don Juan Caicado, who is really a marvellous equilibrist on the slack wire; Ad. Bosbell, George Melville and the Lorbeys, with C. W. Ravel, the clown. Next week, Palmer's Asteroids.

Items: George R. Edeson and Sam Devere are at home in this city awaiting developements in their line.—Colonel Sinn came out best with his Excelsior engagement. He didn't make a fortune, however.—Ed. Trail, of the Denier co., says they lost $20,000 worth of printing in the recent fire at Chicago.—Ed. C. Behman, late treasurer of the New Park Theatre, New York, was thrown out of his sleigh while out riding last Thursday, and so badly hurt he has since been confined to his bed. The Standard Museum and Bunnell's show are running each other sharply. Holmes called the Standard "the best," when Bunnell styled his "better than the best."—Henry E. Abbey gave us three nights of opera this week—Carmen, Faust and Lucia di Lammermoor—to large and fashionable audiences, at the Academy of Music. Sembrich and Scalchi were the stars.—Howling-mad and Nonelively are the titles borne by Holloman and Dunlevey since their experience with Callender's Minstrels at the Academy.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): A Bunch of Keys is the attraction here this week, and like Edouin's Dreams, is brimful of fun. Large audiences. Emmet, as Fritz, the Bohemian, will hold the boards next week.

Lee Avenue Academy of Music (Berger and Price, proprietors): 7:30 S, which had such an extended run in New York, was put on Monday night and received great applause from a full house. Ranch 10 is booked for next week.

CLEVELAND.

New Park (Gus Hartz, manager): The utter destruction of this new temple of the drama is universally regretted. During its short existence of less than three months, its success has been phenomenal. Manager Hartz gave all his energy to the bookings, and succeeded in obtaining a list of attractions never equalled in this city. He now makes known the attractions he intended to present during the remainder of the season. The list is as follows: McCaull Opera co., Devil's Auction, Sol Smith Russell, Clara Morris, Henry Irving, Her Atonement, Kate Claxton, Harry Lacy, Fanny Davenport, Skipped by the Light of the Moon, Streets of Paris, Mr. and Mrs. Chanfrau, Emma Abbott, Jalma, Modjeska, Frank Mayo, Geistinger Opera co., The Rajah, Barlow-Wilson Minstrels, The Book Agent, Callender Minstrels, T. P. and W. Minstrels and a reappearance of Mlle. Rhea in May. Manager Hanna, of the Opera House, will fill all his open dates from this list. Adams' Humpty Dumpty troupe opened a week's engagement at this house, Dec. 31, and played to crowded houses until they were so unceremoniously bounced on Saturday. The troupe is a good one. The loss of the co.'s scenery, costumes and properties will amount to $10,000.

Euclid Avenue (L. G. Hanna, manager): Mr. Barrett's engagement was a decided success. Francesca da Rimini gave the most satisfaction and drew the largest audiences. Mr. Barrett's Lanciotto is well nigh perfect. His acting and the play have both improved with one season's use. Barrett was ably supported by Louis James, Marie Wainwright and Otis Skinner. By special request, Yorick's Love, in which Mr. Barrett will soon make his debut before a London audience, was produced Friday night. This play was first produced in this city. It affords ample scope for display of costumes, etc. It was mounted in a beautiful manner. Richelieu was played Saturday. The Black Flag this week. Mr. and Mrs. W. J. Florence, 14th; Excelsior, 21st, two weeks.

Academy of Music (John A. Ellsler, manager): The Heap of Gold did not meet with the success expected. Fair business during the engagement. As the play was most extensively advertised, this was probably caused by the superior counter-attractions. Co. fair. Manchester and Jennings this week.

Items: Adams' Humpty Dumpty arrived at St. Louis Christmas week and found Manchester and Jennings burned out. Now Manchester and Jennings get here to find Humpty Dumpty in the same situation.—Gus. Hartz has already written to several managers requesting a position as business manager.

CINCINNATI.

At the Grand, during past week, the Rice Surprise Party presented their mosaic, Pop, to a series of fair audiences. John Mackay, in the title role, is the life of the absurdity, though the interest in his performance during the second act, when officiating as stage manager at the impromptu benefit of the Bulgarian twins, would be largely enhanced by the introduction of some little new business. George Fortesque, Kate Castleton and Irene Perry, of the original cast, still remain. Castleton's song, "For Goodness Sake, etc.," is about as wittily exhilarating as Mackay's pin act, and a long-suffering public soon demand gore or the expulsion of either from the bill of fare. In the absence of Irene Perry, 7th, necessitated by illness, Emma Hanley filled the role satisfactorily. Present week, The Rajah; 14th, A Parisian Romance.

Manager Penneny has presumably secured a corner on comic opera talent, and within the past few weeks has favored the trans-Rhenish amusement-frequenting element with a couple of the best light opera troupe heard here in years. McCaull's troupe, whose performances at Heuck's New Opera House were sufficient to ensure a remunerative week's business, possesses three clever artistes in the persons of Jeannie Winston, Emma Carson and Catherine Lewis. Francis Wilson, the comedian of the co., appeared here several seasons with Gill and Mitchell's Pleasure party in Fun on the Rhine, and is rapidly developing ability in his line that will rank him with the best. The repertoire for the week embraced Prince Methusalem, Princess Trebisonde, and for the final performances The Queen's Lace Handkerchief, Kraifys' Excelsior this and following week.

Mlle. Rhea's week at Robinson's resulted by no means as successful as the merits of both artiste and programme had warranted her manager in anticipating. To what extent the unusual frigidity of the weather, combined with the unfavorable location of the theatre, is culpable for such result, is a mooted question, whose discussion at this date would afford no balm of Gilead to a disconsolate manager. The repertoire for the week was varied, and on every occasion excellently rendered, though the peculiar accent in a measure detracts from the enjoyment of Rhea's performance. The support was good. This week, the Wilbur Comic Opera co.; Daly's 7-20-8 comb. 14th.

The New Jane Eyre, with Charlotte Thompson as its exponent, filled out the week just closed at Havlin's Theatre, and was fortunate in securing a profitable share of amusement patronage. The matinee performances were especially productive of large business. Catherine Lewis, Mlle. Rhea, John Mackay and several well-known professionals were in attendance afternoon of 31st the guests of Manager Havlin. Miss Thompson's ability in emotional parts is beyond dispute, and her enaction of the title role was thoroughly satisfactory in every detail. Mr. and Mrs. W. J. Florence, in facts, are current week's attractions.

Chris and Lena, a play whose artistic brilliancy can be classed as a "stand-off" with the Pets of Joe Emmet, held the boards at the People's Theatre throughout the week, with Baker and Farron as the joint stars. The drama (I am under the impression it is so denominated on the house programme) serves its purpose in affording ample opportunity for the artists' introduction of their specialties, and outside of the latter features, several of which are good, the entertainment possesses but little to recommend it to the ordinary amusement-goer. Government House, their new play, will be presented this (Sunday) evening at Heuck's New Opera House. Current week, the Two Johns comb., followed 14th by Sol Smith Russell.

The Mascotte, of whom the Brothers Frohman are undeniably in possession, but whose identity they can't be induced to disclose, even to a reporter, rendered opportune assistance to those genial managers and their Minstrel Festival enterprise past week at Music Hall, and despite the many drawbacks encountered, one of the most serious being a protracted spell of wretched weather, surmounted all obstacles and realized for their enterprise a successful issue, both from an artistic and financial standpoint. Notwithstanding the immensity of the stage performance, fully 500 people being on in the first part, matters moved with the precision of clock-work in that department;—a feature attributable to the excellent supervision of Stage Director Welch. An entire change of programme was given 3d, and for the remainder of the week. Kernands, for some cause, failed to appear 3d, and his place on the end was thereafter satisfactorily filled by Billy Green, whose excellent imitations made the hit of the week.

Items: George H. Adams, who suffered so disastrously by the burning of the Parx Theatre, Cleveland, 4th, was compelled to cancel his Sunday engagement, 6th, at Havlin's Theatre, in this city.—James A. Douglas, at one time manager of Heuck's Opera House, has been secured by Manager James E. Fennessy, and will, henceforth, assume charge of the stage at the People's Theatre.—Charles Fox and Gaspard Maeder, who will have charge of the scenic department of the Opera Festival, arrived from New York, 4th.—George J. Guilford, the popular business manager of Harris' Dime Museum, has tendered his resignation and will embark in another line of business.—That press banquet which Bob Miles had promised the fraternity, 4th, failed to materialize.—Carrie Stuart (Hyman) in Fogg's Ferry and Maud Muller, under the management of John H. Havlin, is doing a successful business in the large towns of interior Kentucky.—Prominent among the small army of advance agents in town during the past week were C. A. Davis, of the Rajah party; John Rategan, of the Two Johns; Harry Seamon, in advance of George H. Adams; Dave Feyser, representing Marie Prescott, and H. G. Mann of the Wilbur Comic Opera co., all of whom report excellent business all along the line.—Manager John Havlin of this city, who has recently assumed control of George Knight's business, has engaged Frank Hall, a son of J. Cluton Hall, the well-known actor, as business agent for the German comedian.

BOSTON.

Abbey's opera season at the Boston Theatre was a success. Madame Sembrich's steady march from her first triumph in Lucia, through Sonnambula and Traviata, to The Barber of Seville, was decided. Her singing is easily better than that of any other dramatic soprano on the American stage to-day, excepting only Adelina Patiti, while her acting, though a trifle amateurish at times, was pronounced excellent. Nilsson renewed her old triumphs, though her Marguirite was hardly delicate and ethereal enough for Goethe. Stagno created a bad impression at first, and continued adding to it till Martha was given on the next to the last night of the season, when he really astonished everybody by his sweetness and power. Trebelli's Carmen was excellent, being unaccented by vulgarity. Campanini's José created a furore of enthusiasm.

The Rector, as given at the Boston Museum, is one of the most exquisite of idyls, albeit a bit too sad for the uproarious fun-lover, and not sensational enough for those who desire a great deal of mustard and cayenne pepper. Its illustration of village life in England is too faithful to succeed with average audiences. There is a character in it just touched with light insanity, upon whose action much of the plot turns, which is a new creation to the stage, and which seems barely understood by the audience. It is played superbly by George A. Parks. Annie Clarke renewed her youth, seemingly, in the character of the misunderstood girl who became the minister's wife, which minister was played with delightful dignity and reserve by Charles Barron. Indeed every character was well played, not forgetting the part of an old village meddler and gossip, by William Seymour. But the play is too delicate for the average taste, and is in its last week.

The Romance of a Poor Young Man will be given at the Boston Museum on 14th, coincident with its revival at Wallack's Theatre.

Rose Stewalt, the general favorite in concert circles where she has been heard, is growing rapidly in reputation. She has been a diligent student with some of the Boston teachers, and has been singing lately at concerts throughout New England with the Boston Symphony Orchestra.

Confusion is in its fourth week at the Globe, with nothing underlined as yet. N. C. Goodwin, in The Member from Slocum, appeared to a good house at the Park Monday night. John McCullough opened in Virginius to a good house at the Boston Theatre. Wheatley, Trainor and the Kernell Brothers had a good house at their opening at the Athenæum. The Beggar Student picked up considerably at the Bijou at the close of the opera season, with indications that its run has only fairly set in.

NEW ORLEANS.

Minnie Maddern closed her regular week's engagement at the Academy of Music, Dec. 29, but played an extra night at the Grand Opera House, 30th. Her engagement was generally a successful one, and socially her visit must have been most pleasant. It certainly was to her many friends here. Our public being very familiar with the acting of the late Mr. E. A. Sothern, and having heard and read so much of the ability of his son Lytton, were quite curious to see the latter. As a consequence the Academy was well filled on the opening night of his week's engagement, 30th. The programme for the first nights of the week consisted of Brother Sam and the one-act comedy of A Nervous Man. Mr. Sothern's acting was very much enjoyed, and before the evening was half over he was unanimously voted a success. Later in the week the bill was changed to Dundreary, and of course direct comparison between the young star and his famous father was at once instituted. Frequently this comparison was adverse to Lytton Sothern, but still all acknowledge him to be a most consummate actor and a comedian of a very high order. His performance was a most excellent one throughout, and was received with shouts of laughter. For the last night of his engagement, Jan. 3, David Garrick and a Regular Fix will constitute the bill. Business for the week excellent. The Lights o' London comes to this house for one week 6th, and the management are justified in expecting large business.

The second week of the Hanlons at the St. Charles has been as uniformly successful as their first. The attractive trick scenery and mechanical effects, the ludicrous and graceful "touch and go" style of the principals, and the general good support rendered by the most subordinate members of the co., serve to make up an entertainment which not only receives but deserves success. The audience is kept in an almost continuous roar of laughter, and leave the house with the most pleasurable emotions. The C. D. Hess Acme Opera co. began a two weeks' engagement, 6th. The performances announced for the first week involve an almost nightly change of programme. Some of the members of the co. are new to us, but come with favorable report, and among the old ones many are quite popular, so that enjoyable entertainments are confidently expected.

The engagement of the Abbott Opera co. at the Grand Opera House, which closed Dec. 29, was artistically successful, and I am sorry I cannot report for them that financial success they so well deserved. Though business was very fair, it was not up to the just expectations of the management. Dec. 31, that ever popular dramatic artiste, Modjeska, opened a two weeks' engagement at this house. The great ability of this star has always been recognized and applauded by our public, and the announcement of her coming was the signal for general expectation of a rare histrionic treat. Of course we have not been disappointed. Of the performances given the most generally admired have been those of Adrienne Lecouvreur and Frou-Frou. In both these characters Modjeska reaches the highest standard of dramatic art. Her methods are legitimate, her power of expression and her elocution are both admirable, and the effect produced is remarkable. In the lighter roles of Viola and Rosalind she admirably displays her versatility and her ability to strongly grasp and deftly handle the varied phases of her art, always to the delight of the intelligent among her auditors. Her support is generally good. Business has been good during the week, and will doubtless increase with the coming of her second week, which begins 6th.

Gossip: In my last letter I announced the approaching close of the French opera season here, and the expected early departure of the co. for a season in Havana, promising an early return. Since then the whole programme has been changed. A. J. Defosses, the manager, made a cession of property to his creditors, debts less than $1,500; liabilities, over $77,000. Hereupon a majority of the leading members of the co., declining to leave for Havana, and despite all the managerial explanations, arguments and appeals, remained firm in their resolve. The trip has therefore been abandoned. The co. then endeavored to obtain the Opera House here, with the intention of running it on the combination plan. This was ascertained, however, that the proprietors would even then sue Defosses for rent, and that the latter would not be up for a month to come. A conference of all interested has since been held, and the result is that the company are to have the house for a month, and Mr. Defosses is to act as their agent, receiving certain rata of the net receipts as his share. And thus ends what was predicted would be a grand and financially successful season of French opera. The whole story in a nutshell seems to be, that those of our public who can afford and are willing to support a large and expensive troupe of eminent lyric artists, with all accessories and surroundings, are too few in number to bear the whole burden. They are joined by those who, while not able to support the best, decline to receive anything capable of mediocrity, and belong to the large majority of what are popularly called "croakers." The manager, having to promises of financial aid and generous encouragement, finds the fulfillment of both lacking, and finds himself and his co. are hopelessly lost.

ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Dion Boucicault, as Conn, in The Shaughraun, to full house, Dec. 31. The Emma Abbott English Opera co. presented Rigoletto, with Emma Abbott as Gilda, Signor Taglipietra as Rigoletto, to large and fashionable audience, 3d. Rose Eytinge, 10th.

Items: The accomplished and courteous manager of the Hanlons, John G. Magle, is in the city booking dates for his co.—Manager Frank P. O'Brien, of the O'Brien Opera House, at Birmingham, attended the opera last night at the theatre.

SELMA.

Edward's Opera House (L. Gerstman, manager): The Abbott Opera co. presented King for a Day on New Year's night, to a large, fashionable and well-pleased audience. The Royal Marionettes appeared 4th and 5th and Saturday matinee, giving good performances.

MOBILE.

Mobile Theatre (T. C. De Leon, Manager): Charles Bishop opened the New Year auspiciously in Society Business, and on the 2d gave Our Boys, and Wang, 1,000 Milliners very satisfactorily, to a fair house. The Silver King, 4th and 5th, to large and appreciative audiences. The play was well acted and excellently mounted.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (Best and Blake, managers): Milton Nobles, Dec. 31 in The Phœnix, to packed house. Imperial Troupe of Japanese were billed for 1st, but failed to make an appearance on account of abandoned trains. Hess Opera co. 17th.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): A big audience was well entertained for two hours, 2d, by the Imperial Troupe of Japanese. They were all good, and applause was generous. Emma Abbott will play four nights and one matinee, opening 16th; Boston Comedy co. will hold the boards at the Capital Theatre, 14th.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): The Courtwright and Hawkins Minstrels, from San Francisco, opened Dec. 31, to a good house. Though greatly advertised, it is without exception the worst entertainment ever offered in this city. The first part is intended as descriptive panorama of a trip around the world. The scenery is old and nondescriptive, and the illustrations of different nationalities encountered during the trip poor beyond expression. The songs, jokes and conundrums were all time-worn. The olio consisted of four acts, all in keeping with the general mediocrity of the entertainment. The Jay Rial Dramatic co. closed a week's engagement, 30th, presenting time-worn plays. The co. is only medium. Business good.

SAN JOSÉ.

California Theatre (C. F. Macy, manager): Dec. 17 and 18, Bert's co., from the Grand Opera House, San Francisco, presented Youth to small houses. Hanlon and Courtwright's Minstrels, gave two good performances to well-filled houses, 24th and 25th.

Item: C. F. Macy, who succeeds I. E. Butty as manager of the California, goes about his duties as though he understands them thoroughly. He is said and reliable, and will be found attentive and obliging to agents as well as the public.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Attractions at this house will be "few and far between" for some time to come, since Manager Cragg says there is not a single booking for January. Owing to the very inferior amusements offered for some time past, combs. have met with poor financial success, and the coming of better attractions will be hailed with delight. Let them come, Jim!

Nuggets: Variety matters are almost at a standstill, with business only medium; no new arrivals and some departures.—If Manager Foster of the Zoo will listen to advice kindly given he will get rid of a certain "bouncle" who does not know enough to greet people with common courtesy, and who is a detriment and a deadback to a house that would meet with success if so relieved of an incubus.—J. E. (Ted) Irving and wife, and Master Irving McDowell left for the East New Year's Eve.—Mr. Lodge and wife were tendered a benefit by Manager Foster New Year's Eve, and leave 3d for Chicago, Mrs Lodge being quite ill.—Manager J. H. Cragg received some handsome presents Christmas, and in return gave his employees in the telephone office an immense bowl of egg-nogg, in consequence of which "Link" Spangler and Al. Bondurant were laid up New Year's for repairs.—Over fifty copies of THE CHRISTMAS MIRROR were sold here, and as many more could have been disposed of.

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We cannot get enough of them, your correspondent being among the unfortunates.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): As the Banks did a fair business last week, considering the weather, Joseph Jefferson this week in The Rivals, Cricket on the Hearth, Lend me Five Shillings and Rip Van Winkle. Robson and Crane, 14th.

Ford's Opera House (John T. Ford, manager): Barlow and Messmore's Hiss's Fix was given last week to fair houses. This week, Ford's Opera co. in The Beggar Student, which will probably be retained next week, as no other announcements are made.

Theatre Comique (T. E. Southaber, manager): Vivo Forrest's Nee-Nac Dancers remain for another week. The Danites, 14th.

Items: Monsignor Capel lectures at Lincoln Hall 7th and 9th, inst.—Richard White, of In the Ranks co. is very ill at Providence Hospital.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Rose Eytinge to only fair business 3d, 4th, 5th and matinee.

Item: Manager Johnson has petitioned the city government to abolish a tax of five dollars imposed for each performance in the theatre. He claims, with reason, that it is unjust, as he pays a specific license annually, and this special tax is onerous and takes a considerable slice of his income.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Dion Boucicault as Conn the Shaughraun, with an excellent support, had the largest houses 1st and 2d with which the Irish drama has ever been favored in this city. After him came the Emma Abbott Opera co. giving Rigoletto 3d; King for a Day, 4th; Mignon, 5th, with La Sonnambula at matinee 5th, holding the attention of crowded audiences. Hanlons, 11th, 12th; Hazel Kirke, 18th, 19th.

ILLINOIS.

SPRINGFIELD.

Chesterton's Opera House (J. H. Freeman, manager): Robert McWade appeared afternoon and evening of Dec. 29, presenting Rip Van Winkle and Franz Hernekelle to small audiences. Theodore Thomas' Orchestra came 31st, to a fair house. W. J. Florence and co. appeared 1st and played The Mighty Dollar to a good house. Mayo comes 12th.

Items: Edwards' Ghost show has been showing in a store-room here for the past week, to good business.—A creditor of Robert McWade, who resides in the State of Indiana, brought suit against the comedian here on the 29th to recover the amount due him; but the case was continued until next spring.

PEORIA.

Grand Opera House (J. B. Barnes, manager): The Ramsey Rye co. appeared Dec. 28 and 29, to large audiences, giving entire satisfaction. The Theodore Thomas Concert co. played to a full house 31st.

ROCK ISLAND.

Harper's Opera House (Ben Harper, proprietor and manager): Ramsay Rye, to a $720 house, Dec. 31; audience well pleased. Silver King co. 18th and 19th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): John M. Hickey's Rip Van Winkle's co., Dec. 31, at popular prices, filled the house. So far this season fewer attractions and better business than ever before.

Gaiety (John Long, manager): Closes four weeks.

ALTON.

Rost's Opera House (Danvers and Co., managers): This popular place of amusement is now open for first-class attractions. This house was formerly known as the Mercantile Hall, but has not been in use for three years. Several thousand dollars have been spent in refitting and decorating. An outline description of the house was recently given in THE MIRROR. Danvers and Co. have transferred their bookings from City Hall to this house, and in future will only book in the Opera House. Rice's Surprise Party, in Pop, will open the house 14th. This place of amusement is away from the noise of the cars, is in the business portion of the city, and two blocks from railroad and boat depots.

City Hall (W. Walker, agent): Nothing has been given in this house since Christmas but local attractions. Baird's Minstrels are booked for 21st, and Mason and Morgan's Uncle Tom's co. for the 24th.

Items: The Opera House will be in demand with good companies, on account of its superior advantages.—The agent of the protean John Thompson was in town a few days ago, but left on next train.—The weather has been very severe here the past few days, and it is lucky no co. showed up. It will be a relief to cos. to use dressing-rooms once more. No more screens and back-window stairways. Only a Woman's Heart and Only a Farmer's Daughter have written for dates in the new house. Other good cos. will follow.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): W. J. Ferguson, "The Dude," opened Dec. 31 to good business. The play is not a strong one, but Mr. Ferguson plays it for all there is in it, and keeps his audience in a good humor, so there is no disposition to be critical. Mr. and Mrs. Florence occupied the house, 3d, 4th and 5th. With the mercury at 25 degrees below zero, a large house could not be expected; but business was satisfactory under the circumstances. William Stafford will give a season of the legitimate, beginning 7th.

Grand Opera House (George A. Dickson, proprietor): All who attended the performances of the Wyndham co. the first of the week enjoyed a rare treat. A round of popular comedies was presented in a manner that reflects the greatest credit on star and co. The attendance was good, though many were kept away by the extreme cold weather. If Mr. Wyndham and co. had come a week sooner, or had waited until next week, the house could have been crowded. W. J. Scanlan held the boards, 3d, 4th and 5th. Attendance light. The songs given by Mr. Scanlan were well received by those who braved the cold to hear them.

Park Theatre: Castle's Celebrities gave a good show the past week to good business. An excellent bill is promised for the week of 7th.

Items: The Indianapolis Lodge of Elks gave a reception and banquet, night of 2d, to the popular actors, W. J. Florence, Charles Wyndham and W. J. Ferguson. The tables were spread in the handsome lodge-room of the Order and presented a very attractive appearance. Mr. Florence missed a railroad connection and was unable to attend. Under the influence of good wine, good speeches were made; those of Mr. Wyndham, Mr. Ferguson, Will E. English, Mayor Grubbs, District Attorney Holstine and Romeo Johnson of the Journal being especially good. The affair was a decided success.—Managers Gilmore and Dickson have opened a skating rink at Terre Haute.—H. E. Sanford, agent for Maggie Mitchell, is in the city.

RICHMOND.

Park Opera House (Dobbins Bros., managers): The Two Johns Comedy co. to large business, New Year's. Wilbur Opera co. to light business, 5th. The intensely cold weather, 22 below zero, was too much for them. The co. is not as good as it might be. Joseph Proctor, 18th, 19th; C. A. Gardner, 31st.

Grand Opera House (Bradbury and Son, managers): William Stafford and co. in Merchant of Venice, to crowded business, 5th; co. fair. Chanfrau, 16th; Gus ge C. Miln, 18th.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Leavitt's Rentz-Santley No. 2 presented a good performance before a large audience New Year's. James O'Neill was billed for 4th and 5th, but owing to the heavy snowstorms and extreme cold weather the troupe did not arrive in time to have the scenery put up to give a performance 4th, and the first performance was given 5th, matinee, to light business. In the evening the audience was somewhat larger, but not what this excellent comb. deserved.

PERU.

Opera House (Charles M. Emerick, manager): On account of the inclemency of the weather the Wilbur Opera co. drew only a fair house, 2d.

Item: The MIRROR correspondent had the pleasure of meeting Col. D. A. Keyes, the gentlemanly advance agent of Our Summer Boarders, New Year's Day.

HUNTINGTON.

Opera House (S. M. Sayler, manager): Draper's Uncle Tom's Cabin, 2d, to a small house, the weather being very severe. Those in attendance were well entertained. Barker's Daughter 24th.

WABASH.

Harter's Opera House (Harter Brothers, proprietors): Draper's Uncle Tom's Cabin co. gave matinee and evening performance, Dec. 29, to very good house. Uncle Tom always draws hereabouts.

VALPARAISO.

Academy of Music (James M. McGill, manager): Draper's Uncle Tom co. 4th, to good business. Gave matinee to fair house. Sam Lucas' Comic Opera co. 14th; Jennie Calef 23d; Mountain Pink co. 28th.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Rentzer's Tourists Specialty co., 2d, gave a very satisfactory performance to an audience of moderate proportions. Jeppe and Fannie Delmore were very pleasing in their sketches, as was also Barney Reynolds in his character imitations. John Lessinger was excellent as the stage-struck Dutchman, and tickled the audience immensely. The rendition by Ida Bell of Kate Castleton's "For goodness take don't say I told you," in Quaker garb, was received with mingled hisses and applause. The young lady's manner flavors too strongly of the variety stage to please a refined audience. Esmeralda, 5th, did not draw as largely as usual, owing to the fact that the night was the coldest in many years here, the mercury dropping to thirty below. Gustavus Levick and Wallack's co. 11 Moths, 10th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Sullivan's Mirror of Ireland to a fair house, Dec. 31. Burt Martin of this city is with the co., and appeared in his character of Simple Simon, giving excellent satisfaction. Mestayer's Tourists, to a good house, 3d.

Items: H. W. Callender, of the Esmeralda co., was in the city Dec. 31. He complimented THE CHRISTMAS MIRROR very highly.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Rice's Surprise Party, in Pop, 2d, to good business; held the audience in a roar of laughter the entire evening. Seats are selling rapidly for Grau's English Opera co., 6th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mestayer's Tourist Specialty co. in a Pullman Car, closed their engagement, Dec. 29, with matinee, to good business. The co. is good and gave general satisfaction. Haverly's Silver King co. No. 2, is finely papered for 11th and 12th; Rentz-Santley, 17th; Bartley Campbell's Siberia, 26th, 27th.

Items: Owing to the severity of the elements and bad railroad connections the Romany Rye co. did not arrive in time for performance of 4th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Romany Rye was given 2d and 3d, and was greeted by large and brilliant audiences. This attraction is one of the best in all respects that has appeared at the house this season. The fine scenery carried with the co. was fully appreciated, as also the work of the entire cast. Jack Hearn (Walter L. Dennis) and Mother Shipton (Mrs. W. G. Jones) received a call before the curtain after the cellar scene. Boss Krivett (Lulie Martin) won much applause.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Dec. 27th, 28th, St. Quinten Opera co. in Chimes of Normandy and Mascotte. Miss St. Quinten is a charming vocalist, and Mr. Wolff's Gaspard was most excellent. Wallack co., in Moths, 2d, starring Gus Levick. This is the Clara Morris co., but she only appears in three-night stands in her repertoire, the co. giving Moths on off nights. Miss Wallace, of this troupe, is a Topeka girl, and assumed the role of Vere Herbert for her benefit here, by arrangement with Miss Eldridge, giving a remarkably good interpretation of a very difficult part.

Grand Opera House (Wood and Updegraff, managers): Dec. 31 and Jan. 1, Lizzie Evans in Fogg's Ferry and Dewdrop. The co. is a good one, and the little star worthy of all praise.

Items: Every opera co. we have had in three years has given us Mascotte—S'cat!—I am indebted to Will O. Wheeler, assistant manager of the Clara Morris co. for courtesies. It is a pleasure to meet such a gentleman.—Shows here are complaining loudly against the enormous free list.—Business has been light lately on account of bad weather.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Richard Mansfield, in A Parisian Romance, closed a week of very poor business, 5th. The merits of the piece and co. have been fully discussed in these columns and need not be again mentioned. The last two performances of the engagement were marred by the non-appearance of Mr. Outram, the leading man, who was dismissed by the management on account of a quarrel with Mr. Mansfield. As this quarrel and the action of the management will be noticed in another column, it need only be said here that Mr. Outram, besides being a thorough gentleman, is a good actor, and it will be difficult to supply his place in the co. Friday night, as an afterpiece, Mr. Mansfield gave a composition of his own, entitled Our Concert Party. His imitations in French, German and English were very amusing, and proves him to be a linguist, a musician and a very clever comedian. Whatever else may be said of Mr. Mansfield, he is an accomplished and versatile artist. This week, O'Neill in Monte Cristo. Next week, Maggie Mitchell.

Opera House (John T. Macaulay, manager): Numerous social entertainments, coupled with extremely cold weather, caused the Wyndham Comedy co. to play to very small audiences. This co. has earned such a reputation as to render comment here unnecessary. It is one of the first of its type now travelling. The performances were given with characteristic piquancy and smoothness, and compensated the few who could forego social pleasure and brave the cold and snow.

Masonic Temple (W. H. Meffert, manager): Yale Glee Club, 5th. Next week, nothing.

Buckingham Theatre (J. P. Whallen, proprietor): Goodrich and French, in Double Life, and James Brothers had a very successful week. The performances were up to the average. This week the attraction is rather uncertain, as all the property of George Adams' Humpty Dumpty co. was burned in the Cleveland fire. Manager Whallen is hustling and will, no doubt, have some sort of a show.

Items: The Goodrich and French co. disband after this week's Chicago engagement. Goodrich will then take out Nobody's Claim co. No. 2.—Alian Hamilton, manager of A Parisian Romance, was picked up on a bail writ and his property attached, at the instance of the Windsor Hotel Company, Montreal, Can. The Hotel Company claim an uniliquidated board bill of $300. Mr. Hamilton settled the matter by compromise.—The Buckingham Theatre is now lighted with incandescent electric lights—a great improvement on gas.—The people who think Manager Macauley can be insulted with impunity, are respectfully referred to Mr. Moore, of the Wyndham co., for information. The latter gentleman will hereafter wear Davy Crockett's motto pasted in his hat.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): Milton Nobles came Dec. 26 and 27 in Interviews and The Phœnix to the best business this season. He added new laurels to his already fine reputation. Entire co. were well up and gave great satisfaction.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The New Year's attraction was Haverly's Mastodon Minstrels, who gave two performances, and it is safe to say that a more refined or brighter minstrel troupe has never been here. The co. were artists, and the songs and jokes were fresh and bright, while the costumes of the end men were rich and appropriate. Luke Schoolcraft was royally welcomed, and his "Golden Shoes" was applauded to the echo. Business was larger, and Mr. Filkins informs me that it has been good despite the holidays.

Lyceum (Charles Marwick, manager): A lively groupe of stars and the laughable farce, On the Sly, has made a great week. New Year's business large.

Items: A grand complimentary concert to Prof. Grimmer of the Theatre orchestra is to take place, 15th, and is a most deserving tribute to this gentleman and artist.—W. H. H. Murray lectured on the "Canadian Woods" before a large audience in the Stockbridge course, 2d.—Mrs. Langtry, who was booked at the Theatre, 3d, for three performances, canceled.—John Stetson's Confusion is the card for the 7th and 8th, and the town is billed with amusing cuts of this latest success.—A woman with a noisy infant, who disturbed the whole audience New Year's night, left the house suddenly when Schoolcraft let fly a few horse jokes on the subject of babies.—Manager Marwick was presented with a gold-headed cane by the employes of his house, 1st.—Lelia Farrell, formerly with Corinne Merriemakers, is meeting with great success as a concert singer. Her voice has improved wonderfully since her last appearance here in opera.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Lizzie May Ulmer 2d to a good house. '49 is a good play and deserves large houses. Dupree and Benedict, 17th.

MASSACHUSETTS.

LOWELL.

Music Hall (Simons and Emery, lessees): John Stetson's Confusion co. was not very liberally patronized Dec. 31 and 1st. Very stormy weather. But those who braved the elements were well repaid, for a more enjoyable comedy—or farce rather—than Confusion it would be hard to find. The comedy was preceded by Chouffleuri, which was decidedly tame. Haverly's Minstrels had a large house 4th.

Huntington Hall (John F. Congreve, manager): The Boston Theatre White Slave co., Dec. 31, to a full house. Charles Pidgen has dramatized Peck's Bad Boy stories, and the first performance was given here 2d, to a well-filled house. The first act is rather clever and runs smoothly, but the remaining ones need to be re-written. The co. is a terrible one, and the wonder Manager Atkinson bounces some of the stones and replaces them by competent people, the better it will be for his reputation and waiter. Buffalo Bill, 14th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Sanger's Bunch of Keys, a small audience, Dec. 31. Pat Rooney's comb. gave a good variety entertainment 4th, to large business. The Howard Athenæum Specialty and Comedy co. gave a good entertainment, 5th, to a fair house. Maude Beverly, the serio comic, was better than the average singer in travelling variety cos. Vestelle, in his imitations and funny sayings, was also excellent. T. W. Keene, in Richard III., 11th; Boston Theatre co., in White Slave, 24th; Haverly's Minstrels, 26th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Janauschek, Dec. 31, played to a very good house, but not as large as it should have been. George S. Knight, in Otto, to fair houses, New Year's. Palmer and Daly Comedy co., to poor house, 4th. Pat Rooney, 5th, had good house at night; only fair at matinee. Esmeralda, 17th; the Howard Variety co., 18th; Haverly's Mastodon Minstrels, 19th; Thomas W. Keene, 19th; Boston Theatre co., in White Slave, 18th, 19th; Drummer Boy, by Post & G. A. R., 21st to 26th; the Frohman Brothers' Minstrel Festival, 24th; John McCullough, as Virginius, 31st.

Items: The subject of a new theatre here is being considerably agitated, and it now looks as though it would take shape and be accomplished during the coming Summer.—Mrs. Lillian Wilkinson, the wife of the popular manager of the theatre, will appear at Horticultural Hall 20th. Being a great favorite, both socially and as an actress, she will be received by a packed house.

LYNN.

Music Hall (Rock and Bachert, managers): Mr. and Mrs. George S. Knight, in Otto, to a medium house, 2d. Haverly's Mastodon Minstrels, 5th, to good business.

Items: Lizzie Fletcher, a resident of this city, and a member of George S. Knight's co., contemplates going to Australia with them.—James M. Choate's military drama, Lost and Won, will be produced at Music Hall 14th and 15th.—The concert of war songs at the Coliseum on New Year's night, although of an excellent quality, was a financial failure.—Thatcher, Primrose and West will have to look to their laurels. Haverly's Mastodons are a great team, and gave the best show we have seen in the minstrel line for some time.—I am sorry to learn of my friend James R. Adams' misfortune at the burning of the Park Theatre at Cleveland.—The following are among the bookings at Music Hall: Gus Williams, 12th; Harris' Specialty co., 19th; Buffalo Bill, 23d; Jesse James co., 26th.—Business at the shoe factories is a little better than it was last month, and will be in a flourishing condition when the annual fairs of the several local societies, the two skating rinks and the show people will share alike in our prosperity, as in former seasons.

FALL RIVER.

Academy of Music (George Hackett, manager): Gray and Stephens' co. opened Dec. 30, for one week, in Roughing It, to empty chairs. Wednesday night prices were reduced, and Thursday night they closed, returning to New York Friday. Business was the poorest of the season. Kennedy and Magee were with them, but did not appear. Delmonning Brothers left them at Hartford the previous week. Ruby Lonsdale was suffering from a severe cold and only appeared once, which left Myra Goodwin alone. As a song-and-dance artist she is one of the best that has appeared here. The remainder of the co. were poor. They will reorganize and start out in Pennsylvania, 14th. Manager J. H. Washburn closed his connection with them here. Palmer and Daly, 12th; Jesse James comb., 19th; Barry and Fay, 29th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Boston Theatre co., in the White Slave, 1st, to poor business. Stetson's Confusion co. No. 2, 3d, to large business, in spite of strong counter attractions. The piece made a great hit. They play a return date soon, and I bespeak an immense house. Pat Rooney, 14th; Jesse James co., 28th.

Item: A word of praise is due Lizzie McCall for her acting in Confusion. She has but a small part, but she acts it in a very careful manner.

NEW BEDFORD.

Opera House (J. C. Olney, manager): The only attraction the past week was Peck's Bad Boy, which appeared 4th. The play is simply a string of anecdotes taken from articles in *Peck's Sun*, and they do not even dovetail together. The acting, as a whole, was crude and unsatisfactory, the "bad boy" being of a very mild type. Some allowance must be made for the fact that the production here was but the third since the co. took the road.

TAUNTON.

Music Hall (A. B. White, proprietor): Athinson's Comedy co., in Peck's Bad Boy, 5th, to a good house. Audience well pleased. Palmer-Daly Comedy co., 10th; Comley's Princess Chuck, 17th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Haverly's Silver King co. A, week of Dec. 31, giving eight performances. Despite the extreme cold of a Northern blizzard prevailing, good houses were drawn throughout the week. Charles A. Haswin sustained the part of Wilfred Denver in a highly commendable manner, making a very favorable impression by his conscientious rendition of the character. Etelka Wardell proved a very acceptable Nelly Denver. The child parts of Cissy and Ned, by Little Blanche Newcomb and Baby Burt, won the audience. Perkins Fisher was very good as Elijah Combe. The scenery and stage settings were very fine and deserve mention. Performances very satisfactory. Romany Rye co. week of 14th.

Seventh Street Opera House (George W. Thompson, manager): Week of Dec. 31, the Ellani Comedy co., in Fun in a Boarding School, gave a good performance, drawing good houses. Linette Ellani sustained the leading character, Tod, very acceptably.

Conley's Theatre (E. P. Hilton, manager): Have done a good week's business, presenting a good bill. New faces, Lillie Morris and Joe Crawford. New co. next week.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): A Mountain Pink was presented 1st and 2d to large houses by a good co., with Laura E. Dainty, the well-known Reader in the leading role. It was her second appearance in the character. She was very warmly received, and the press criticisms were very complimentary. Daly's 7-20-8 co., 3d, 4th and 5th to fair business. Intensely cold weather prevailed. Romany Rye, 7th, for one week.

Pence Opera House (George W. Thompson, manager): The bill for the week ending 5th included Georgie Woodthorpe and F. A. Cooper in the drama, The Sanny South, with Frank Fanchonett, M. M. Heuneman, King, Kennedy, Heath and Lotto in the olio to light business. Lottie Beaumont and Sadie Rogers Grant made their first appearance with the stock co., and proved good acquisitions. Maloney's Raffle comb. week of 7th.

MICHIGAN.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): The 21st German Infantry Band and Rice's Travestie co. on 2d, 3d, played to business corresponding to the temperature outside—below zero. Both cos. showed merit, and had the weather been fairer, would have had better houses, although each entertainment drew $200 and over.

Items: Fred. Berger tarried with us several days, visiting his mother and sister. Fred looks well.—Thatcher, Primrose and West give an entertainment, 7th. A novelty in the shape of a poster reads: "Opera House, Jan. 7, 1884. A game of base ball—Jackson versus Grand Rapids; Billy Rice, captain of Jacksons; George Thatcher, captain of Grand Rapids; William H. West, umpire."—Joe Marston thinks of getting William Penkes (the father of all of the Penkes) and putting the Bell Ringers on the road again.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): Frederick R. Wess's U. T. Cabin co. played to good business Dec. 31 and 1st and gave a very inferior entertainment. Sol Smith Russell is always a drawing card here, and although the evening of 4th was bitter cold, a large audience greeted him. Edgewood Folks has been slightly changed since last seen here, but pleased as well as ever. The support was good. To-night (8th) Theodore Thomas' orchestra; Rhea, 16th, 17th; Rentz-Santley, 19th; Joseph Proctor, 21st, 22d; Clara Morris, 24th; Romany Rye, 28th, week.

Powers' Opera House (Wm. H. Powers, manager): Charles A. Gardner supported by Patti Rosa and a fair co., appeared in Karl Dec. 31 and 1st, with New Year's matinee, to good business. The star was favorably received, although Miss Rosa captured the honors of the evening. The Flying Dutchman was given by Flockton and Edwards' co. 2d and 3d. The co. is composed of fair material and gave a satisfactory entertainment, but failed to draw, owing to cold weather. Manager Edwards contemplates making several necessary changes in both play and co. during the present season. Rice's Fun on the Bristol made its initial bow to a Grand Rapids audience 4th and 5th, and left a good impression. Gus Bruno and Rose Dana do some very clever specialty work, while the Widow O'Brien of L. H. Carroll was very amusing. Jennie Calef 6th, 7th; Robert McWade 11th, 12th; Ada Gray, 18th, 19th.

Smith's Opera House (W. B. Smith, manager): Good business is always the rule at this house, and the past week has been no exception. The bookings for next week are Lee and Ryan, Nellie Hughes, Murphy and Miles and F. K. Wallace in Secret Service.

Items: Manager C. H. Rice, of the Fun on the Bristol party, says he will revive Evangeline next season.—Immediately after the performance of Karl at Powers' Dec. 31 the members of the C. A. Gardner co., accompanied by representatives of the local press, participated in a banquet tendered to them by Manager John W. Dunne. The affair was a very pleasant one, and will be long remembered by the participants.

FLINT.

Music Hall (Thayer and Page, managers): Fisk's Jubilee Singers gave good entertainments to well-filled houses Dec. 31 and 1st. Sol Smith Russell in Edgewood Folks, fair house, 5th. Ada Gray in East Lynne, 19th.

BAY CITY.

Westover's Opera House (John Buckley, manager): Under the auspices of the People's Lecture Course, the Fisk Jubilee Singers gave two concerts 4th and 5th. The first brought out a large house, but owing to the extreme cold the last was poorly attended. They go abroad soon to remain several years. Ada Grey, 17th; Rhea, 18th; Wilbur Opera co. 25th, 27th; McSorley's Inflation, 30th.

KALAMAZOO.

Academy of Music (Ben A. Rush, manager): Sol Smith Russell in Edgewood Folks, 3d, to light business on account of the cold wave.

Opera House (F. H. Clave, manager): Flockton and Edwards' Flying Dutchman 4th to light house.

Item: Michigan bill-posters will hold a convention here 9th.

PORT HURON.

City Opera House (Clay and Buckley, managers): The Holman Opera co. appeared 1st and 2d in the Mascotte and Iolanthe. The co. is the best that has ever appeared in Port Huron under the Holman management. They played to poor business, but gave fair satisfaction. Mr. Conners, their manager, is a great admirer of THE MIRROR and thinks it the only dramatic paper published.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Jane Coombs in Pique, matinee and evening of New Year's, Fair houses. Charles A. Gardner to Karl, 4th, to small house.

Item: The Jane Coombs comb. disbanded here. Business had been bad for some weeks.—Gardner was billed for 3d, but was snow-bound. This and the cold weather undoubtedly accounted for the small audience.

MUSKEGON

Opera House (F. L. Reynolds, manager): Our Summer Boarders Dec. 29 to fair house. The audience began to leave shortly after the curtain rose, and by the time it dropped but few were left. Manager Reynolds benefits, 21st.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Whiteley's Hidden Hand co. played to light business, 1st. Grau's English Opera co. pleased good audiences, 2d, with Mascotte for matinee and Pirates of Penzance at night. James W. Owens is here in John Thompson's interest for 11th.

MEXICO.

Kabrich Opera House A. Armstrong, manager): Clayburgh's Creole co., 1st, to only fair business.

Item: Mr. Kabrich, proprietor of Opera House, has re-engaged Mr. Armstrong to manage for 1884.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The C. C. C. co. opened for two nights and matinee 4th. The past week was void of events. Herne's Hearts of Oak 13th and 14th; Leavitt's Rentz-Santley co. 18th and 19th.

LINCOLN.

Opera House (Ed. A. Church and Co., managers): Lizzie Evens, Dec. 29, to only a fair house. Jay Simms' comb., 31st and 1st, to poor and fair houses. Bad weather past week prevented the usual good attendance.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Haverly's Spectacular Mastodon Minstrel performance was heartily enjoyed by a large audience 2d. The music, both instrumental and vocal, was unusually fine, and the jokes mostly new.

NEW JERSEY.

NEWARK.

Mr. and Mrs. Nat Goodwin appeared to good business at the Park Theatre, 4th and 5th, in The Member from Slocum and Hobbies. The Harry Watson Wrinkles Comedy co. made a fine opening at Waldmann's Opera House, Monday evening. Maude Granger drew a good audience at the Park in Her Second Love.

Emma Hendricks will appear at the Grand in Only a Miner's Daughter, 10th, 11th, 12th. W. E. Sheridan and Miss Louise Davenport will assist at the benefit of Newark Lodge, No. 21, B. O. O. E., at the Park Theatre on the 10th. They will give Louis XI.

TRENTON.

Taylor Opera House (John Taylor, manager): Flora Moore, in a Bunch of Keys, Dec. 31, gave an excellent performance to a large house. Pauline Markham, New Year's, in The Corsican Brothers, gave very poor satisfaction to small houses. Carrie Swain in Cad the Tomboy, 3d, to a fair house. Mr. and Mrs. H. C. Goodwin, in Hobbies, 3d, gave their usual excellent entertainment to a fair house. John E. Owens in Cooke's Corners, 5th, to fair house. A better pleased audience has never left the Opera House.

Grand Central Theatre (John Winter, manager): Cheap drama still rules at this variety house and is drawing crowded houses nightly.

JERSEY CITY.

Academy of Music (H. M. Hyams, acting manager): Monte Cristo (J. B. Studley), New Year's, was presented with better effect than on previous engagements, and to well filled houses. Minnie Hauk Concert co., 2d, in miscellaneous programme. Miss Hauk was well received, and her selections from Mignon and Lohengrin were vigorously applauded. Mrs. Langtry, 4th, 5th, as Lady Teazle and Julia, brought the usual curious crowd to the front; but genuine appreciation of her efforts in these leading parts was lacking. The front, like the Lily, was somewhat cold. Queen's Lace Handkerchief, 10th, 11th, 12th.

PATERSON.

Opera House (H. C. Stone, manager): Carrie Swain, in her noted specialties, played to two of the largest houses of the season New Year's. The house was so full that chairs were put in the aisles. She well merited the great crowd, as for playing was the finest in that line we have seen this season. A Bunch of Keys, 4th, 5th and matinee, to good houses. Performance very good. The past week shows a great improvement in the business of the theatre over the last month.

NEW YORK.

UTICA.

Utica Opera House (Thos. L. Yates, manager): Fanny Davenport, in Fedora, to a very large audience, 1st. Receipts, $1,200. Margaret Mather, 3d, as Juliet, to a good house, although it was a stormy night. The White Slave, 4th, to a large audience. The play is a very taking one, and on account of the fine scenic and stage effects, as well as the merits of the co., pleased all.

City Hall Opera House (Charles E. Richards, manager): The Metropolitan Comedy co., 14th, week.

Items: Major Ferd Heinrich, leader of the Barlow-Wilson Minstrels, was called home last week to attend the funeral of his father, who died suddenly Dec. 30.—The puerile criticisms of the local paper concerning Fedora were amusing to experienced theatre-goers. Judging from the esteemed critic's remarks, they prefer the goody-goody style, and have not yet reached the necessary attitude of discrimination between true artistic acting and the Little Eva wish-wash.

TROY.

Griswold Opera House (S. M. Hickey, manager): Oliver Doud Byron appeared Dec. 31 and 1st, with matinee, in Across the Continent, to fair business. Howard Athenæum Specialty co., 2d and 3d, to small houses. J. K. Emmet closed the week in Fritz, the Bohemian, before crowded houses. Barlow-Wilson Minstrels over night 10th, followed for remainder of week by Maude Granger, supported by Frank Roche, in Her Second Love.

Rand's Opera House (Gardiner Rand, manager): Emma Hendricks presented Only a Miner's Daughter to fair attendance New Year's matinee and night. The elite of the city crowded the house 2d, and discovered that Mrs. Langtry was a very handsome lady but a mediocre actress. She appeared as Miss Hardcastle in She Stoops to Conquer. Support poor, with the exception of H. A. Weaver and Mrs. G. C. Germon. Wheatley, Trainor and Kernell Brothers' Specialty co. booked for 14th and 15th; Charlotte Thompson, 16th and 19th.

Grand Central Theatre (P. Curley, manager): Business good. Repetition of last week's performances.

ALBANY

Leland Opera House (Mrs. Charles E. Leland, managress): Dec. 31 and for the three succeeding nights and New Year matinee, the woes of Bartley Campbell's White Slave enlisted the sympathies of the public. The play is a very good one, and was interpreted by a good co. and in the presence of large audiences. The scenery was good, although in the raft scene the attempt at rain effect by a single line of water drops across the stage was not very illusive. On Friday and Saturday, that wonder of wonders, O. D. Byron, after an absence of several seasons, again gladdened our hearts as the Ferret, in Across the Continent. Kate Claxton, in the Sea of Ice, 7th, 8th, 9th, 10th.

Levantine's Theatre (F. F. Levantine, manager): A good entertainment and good houses were the rule last week, and the Silbons, gymnasts, proved themselves first-class performers. During the present week the Clipper Quartette, the Villion and Mendoza bicycle troupe and the usual olio will make up an attractive programme.

Items: The dinner given by Bartley Campbell to the members of the White Slave co. at the Windsor on Tuesday evening of last week was a pleasant little affair and entirely informal. After the edibles had been thoroughly discussed and dessert was in progress, R. J. Dillon, leading man of the co., arose, and in a neat little speech presented to Mr. Campbell a gold-headed cane. Mr. Campbell responded with thanks for the [illegible] expressed himself as more than satisfied with the [illegible] met in which the co. had interpreted the play. [illegible] were also made by Manager Connolly, Clarke [illegible] and Thomas H. Burns.—John Stuart to rejoin [illegible] the White Slave co., owing to the sickness of [illegible] mother.

SYRACUSE.

Wieting Opera House (F. H. Lehman, manager): Though Margaret Mather did more than an average business 4th and 5th, it was by no means a proper recognition of her consuming ability, nor was it such a recognition as she is sure to receive should she favor Syracuse with a future visit. I doubt very much if any of the many eminent tragedienne who have appeared before Syracuse audiences in the role of Juliet, ever portrayed the character with greater fidelity than did Miss Mather. Her balcony scene is a most delicate and charming piece of acting, while in the potion scene she is supreme, truly great. Her impersonation of Julia in The Hunchback and Lady in Lady (the Fedora) are equally praiseworthy. That Miss Mather is destined to become one of America's greatest tragedienne is, I believe, to be a true prediction.

Barney McAuley did a fair business Dec. 31 and New Year's.

Grand Opera House (E. J. Mason, manager): The Barlow-Wilson Minstrels played to a full house 4th. The musical selections of the first part were presented in a very artistic and enjoyable manner, but the remainder of the game or entertainment did not deserve enough to be a success. The entire programme was exceedingly well arranged and as enjoyable as those of any minstrel organizations that ever visited Syracuse.

ROCHESTER.

Corinthian Academy of Music (Arthur Lennihan, manager): The Barlow-Wilson Minstrels did an immense business Dec. 31 and New Year's afternoon and evening and presented a programme worthy the liberal patronage. The week was filled out by the Rentz-Santley co., who drew fair houses. This week we are to have Hamlet, Fool's Revenge, Rip Van Winkle, Othello, Richard and Lady of Lyons were presented. Mr. Keene's conception of the several roles he essayed is to many instances a decided departure from established custom, and the prominent peculiarities are generally of the most favorable criticism. Yet we must admit that the delicate art of Mr. Keene's interpretation are insufficient to conceal the true genius of the actor, which is conspicuous for such character as summon and please him well to the front as one of the few leading tragedians of the day. T., P. and W.'s Minstrels, 10th.

Items: Deputy Exalted Grand Ruler T. W. Keene instituted a lodge of Elks in this city the past week. Manager T. Shaw Smith and W. H. Harder, Harry Meredith and J. Newton Goodsell assisted in the organization.—Charles E. Evans, of the Hoyden, passed the Sabbath here.—The Keene co. rolled down Monday, Hayden and wife at their head 4th, and J. Newton Goodsell, in behalf of the members, presented their infant child with a beautiful gold medallion, suitably inscribed.

BUFFALO.

Academy of Music (Shook Brothers, managers): Donnelson Thompson, week of Dec. 31, played to crowded houses, with the exception of New Year's night, when the standing-room signed way in vain. Usually jolly was not at his best, being a sufferer from dissipation all the week. He was unable to carry out many business where agility is called for. Fanny Davenport, in her latest success, Fedora, has a great deal to commend in her view. The advance sale has been excellent. Her opening Monday night was a large house. Lights of London 14th.

Wehle's Opera House (Emil Wehle, manager): A New Year's scrap, New York After Dark, Dec. 31 and 1st, caught on to a limited extent in the upper tiers. The Barlow-Wilson Minstrels followed 2d and 3d. They struck a snag in the shape of weather, Saturday's blizzard quite sure hurt their business greatly. Anyhow this city had a house half full, and gave our gentlemen a welcome. John T. Ringle in The Rifle of Freedom, 4th and 5th, attracted fair houses. Thomas' orchestra gave a concert Tuesday. Little Corinne Wednesday. That comes Sam'l of Posen, with his crank closed for the rest of the week.

Music Hall (Shook Brothers, lessees): The Nile Gaieties have quite a large audience New Year's afternoon. Mayberry and Overton's Hoop of Gold co. now booked for 10th, 11th, 12th.

The Adelphi (Jno Lang, manager): Rentzner and Jennings kept this house well filled all last week. The current week The Skatorex offer a good bill and have announcement for their patronage.

Item: Bunnell's Dime Museum ke

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MIRROR LETTER-LIST.

Armstrong's Minstrels (2)
Archer, Herbert
Adams, Burton
Adams, Dolly
Andrews, Will
Anniston, Miss M.
Allen, Whiting
Ashby, Lillian D. (2)
Anthony & Ellis
Abbott, Bessie
Arthur, Lilford
Beaumont, Lottie
Bowers, D. P. Mrs.
Burtel, Roland
Baldwin, Alex.
Barnard, Miss Fannie
Brennan, Matt
Bunn, John W.
Bishop, T. W. H. (2)
Barrows, J. O.
Barnes, Jas.
Blake, Russell (2)
Butler, Will
Batrum, Helen
Bobbitt, Emma
Barry, Edwin
Bangs, Frank
Burroughs, C. S. (2)
Bayley, Fred (2)
Bloomfield, J. W.
Brown, E. B.
Brown, J. H.
Bacon, Elliot
Bishop, C. B.
Belgarde, Adele
Burnsides, Jean
Baldwin, D.
Buckner, Gus
Combatist (4)
Clarke, Kit
Clancy, Laura
Conley, Fannie
Charley, Mr. (2)
Constant, S. C.
Clarke, Adele
Chamois, C. A.
Cordova, Harry
Chiles, Nat.
Cowell, Miss Sydney
Collins, John J.
Cline, Frank D.
Carland, Grace
Caddigan, J. P.
Carleton, Helen
Daniels, Carrie E.
DeVere, Miss Nellie.
Dickens, H. A. (2)
Driscoll, Miss Cassie.
Dailey, Fred
Drury, Miss C. E. (2)
Danvers, W. N.
DeWitt, L. O.
Day, E. M.
Derrickin, W. G.
Dixon, Fred
Davis, W. G.
Dunbar, Geo. B.
Evans, Mrs. J.
Eldridge, Mrs. Louisa
Foley, Kate
Farmer, Harry, (2)
Fenwick, Emelie
Fleming, Marion
Fry Concert co.
French Spy Troupe
Ferguson, Robt. V.
Foley, Kate
Fenwick, Emilie
Gray, Miss Augie (2)
Gray, Miss Ethel
Galloway, Geo. M. (2)
Gould, Miss Florence
Gill, Wm. (2)
Gimel, Mrs. O. O.
Graves, C. L.
Graham, R. E.
Gould, E. W.
Golden, Martin
Grenolds, Jean
Baldwin, D.
Gates, Frank
Gore, Wm. F.
Grayson, Herbert
Hoffman, Emma
Hewitt, Belle
Hill, Barton
Haywood, F. A.
Hine, Harry.
Hopkins, Dan'l B.
Hawkins, Frank. (2
Hudson, F. O.
Holland, Mr.
Henderson, Mr.
Hoey, Will H.
Hall, Pauline
Harris, Jos.
Hamilton, Frank C.
Hunt, Minnie
Hall, J. Clinton
Harold, Donald
Irving, Henry
Jessup, G. H.
Juch, Emma (2)
Johnson, James
Kiralfy, I.
Kellogg, Florence D. (2)
Lutz, Jas. A.
Little, R. A.
Leonard, Agnes.
Lawrence, Mr.
Ly-ter, Fred (?)
Lang, Chas.
Lestrong, F. A.
Levick, Gus
Latham, Emma
Lee, Amy
Mountcastle, Fannie E. (3)
McCollough, Ed
Marston, Lawrence
Moore, Maud
Mack, Fannie B.
Mortimer, Geo.
Mitchell, Harry.
Murray, Herbert S.
Masters, John E.
Melville, W. T.
Morgan, D. H. (2)
Mallory, J. B., Jr.
Mann, Geo
Mackaye, Steele (3)
Moseley, Rona, Miss
Mortimer, Ned
Morris, J. A. (2)
Malloy, Wm.
McCallum, Barney
Mason, Chas.
Maubury, C. C.
Meissner, Etta.
Mack, J. H.
Mayo, Frank
Murray, David M.
Nobles, Milton.
Potter, F. W.
Padden, G. E.
Post, Lilly (2)
Paulding, Fred (4)
Poullain, L. N.
Pixley, Annie.
Piggott, Sol
Pharazyn, Prof.
Peck, Nellie
Poulett, Geo. E. (3)
Parish, Miss
Ryan, R.
Randal, Robert R.
Rigl, Emily (2)
Robinson, Geo. S.
Rhoden, J. F.
Roberts, Mgr. F. Warde
Robinson, Harry
Rosa, Miss P.
Ross, Willis
Rattenberr, Harry L.
Stanhope, Miss
Santley, Mabel
Stoddard, A. E.
Schowell, Rose.
Stevens, E. A.
Shattuck, Lillian B.
Stockton, Ella
Smith Comedy co.
Sheldon, Wm.
Simpson, Alfred S.
Saker, Rose
Steven, Fannie
Sleyter, Jos. (2)
St. Quinten, Miss
Schwab, Fred
Searle, Louise
Sternberg, C.
Tee, E.
Temple, Miss N. (2)
Thurnet, Ed.
Thomas, Gus
Tyler, Geo.
Thatcher, George
Tayleure, R. L.
Tracy, Helen
Tighe, Mrs.
Van Heyck, Sara (3)
Whitney, J. F.
Woodhall, W. P.
Webber, Lizzie.
Webster, A. C. (2)
Wiren, Rodney S.
Ward's Co.
Walton, Harry
Walton, Mrs.
Wilson, C. T.
Wyndham, Chas. (4)
Wass, Miss G.
Wire, L. D.
Wernberg, C.
Wardell, Miss E.
Westford, O.
Young, Miss M.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Ticket Fiend.

It is a well-established fact that every person who has once enjoyed the sweets of a visit to the theatre on a free pass, immediately acquires an appetite for complimentary tickets which nothing but a steady supply can satisfy. Strange to say, many of these deadheads are people amply able to pay for their amusements. In few cases have they the slightest vestige of a claim upon managers for gratuitous entertainment. No doubt the growth of the pernicious lithograph and bill-board ticket system has done much to educate these people up to a point where they expect to procure dramatic diversion for nothing. The absurd custom of papering on dull seasons is also partly responsible for it.

The average deadhead looks upon the newspaper man as his particular prey. By cunning, imploring, annoying and flattering, the free-ticket fiend seeks to compel the journalist to disgorge the little [illegible] which managers are in the habit of supplying at his request. Sometimes he is successful. The badger-[illegible], to avoid further annoyance, [illegible] But he is, of course, attacked [illegible] hungry dead head after a [illegible] the applicant is, on the other hand, repulsed, it is very likely he will apply to managers for tickets himself, using the name of the newspaper man; for the ticket fiend is unprincipled as well as persistent. Only last week it was made known that unauthorized parties were forging a critic's name to demands for seats.

If newspapers generally would adopt the plan followed by THE MIRROR, journalists and managers would never be imposed upon. For several years we have used a printed form of application, which contains blanks for the name of the manager from whom tickets are required, the number of seats, the date and the signature of the Editor to be filled in. These forms are numbered, and a duplicate of each application is kept on a "stub" used for reference. The blank also bears this notice: "Managers will confer a favor upon THE MIRROR by positively refusing all applications for seats or admissions, made personally or otherwise on our account, except in the above form, as no member of our staff is permitted to apply for favors except in this duly authorized manner."

During the years that this plan has been in operation we have not received a single complaint. It has been entirely successful in preventing frauds upon managers and also in protecting THE MIRROR from imposition.

The New Credentials.

The credentials issued to THE MIRROR'S correspondents for 1884 are printed on white card-board, in olive ink. The title of the paper is engraved in gothic letters, relieved by a tinted background. The figures "1884" run across the centre in bright red letters.

Travelling and local managers will please refuse to admit persons bearing last year's certificates, and oblige us by taking them up and returning them to this office.

Correspondents who have not yet received their new authorizations will get them before Wednesday next.

A Celebrated Case.

Popular sympathy was with the plaintiff in the Prescott libel case, because the principal witness for the defense had sought to asperse her reputation. The verdict granting her heavy damages at the time, therefore, gratified those that were in sympathy with her. Reflection, nevertheless, led to the conclusion that the damages awarded were absurdly excessive, the heavy amount doubtless having been returned by the jury more as a sentimental vindication of the plaintiff's character than as a relief for the actual injury sustained.

The decision of the Supreme Court, therefore, revoking the heavy judgment against the American News Company, will meet, we think, with general approbation. The News Company were not intentionally guilty of disseminating the libellous publication which formed the basis of the action, and furthermore they were ignorant of the character of the sheet in question. Their functions in the distribution of newspapers is merely that of carriers and deliverers. To hold that they are publishers as well is highly ridiculous, inasmuch as it would force upon them the involuntary supervision of all the papers they handle, making them editors as well as distributors of nearly every journal printed in this city. The Supreme Court's decision relieves the Company from this unjust responsibility as well as relieving them of the payment of damages inflicted by others without their cognizance or consent.

Miss Prescott sought the court, we believe, simply with the idea of vindicating herself. This was commendable, and this the trial before Judge Russell obtained for her. Aside from the monetary aspect of the matter, she consequently loses nothing by the higher court's reversal of the judgment, inasmuch as they were led to that decision not by a belief that Miss Prescott's case was not just, but that it fell too heavily and upon parties who were totally innocent.

The Failure of Princess Ida.

The failure of Gilbert and Sullivan's new opera, Princess Ida, plainly shows that the distinguished collaborateurs cannot command success merely by returning to their favorite "P's," which they relinquished for the unfortunate Iolanthe. We believe they have worked too long in one vein. Pinafore, The Pirates and Patience pretty well exhausted it. They must now direct their talent toward a new channel.

The failure of their last composition in London, however, does not necessarily react fatally against its success here. The London public had already had a taste of Princess Ida in The Princess—a piece treating of the same theme in the same manner. The production lacked the elements of freshness and novelty. Here it will have both, as The Princess is as unknown as its revised version.

Despite reports to the contrary, we understand that Manager Stetson has not yet bought Princess Ida. He has the refusal of it, but the contracts are not signed. Doubtless the terms of these will be somewhat modified now that the London experiment has proved disastrous. An agent of D'Oyly Carte was expected here from England yesterday, charged with the commission of finally arranging matters with Mr. Stetson.

Personal.

ANGÉLE.—Above is a picture of Angéle, the really attractive woman of Grau's French troupe. She has a host of admirers in this city.

DINGEON.—Helen Dingeon has gone to California for her health.

LANGTRY.—The Lily goes to the New Park Theatre on Feb. 23.

ABBEY.—Henry Abbey is in Chicago with the Irving company.

RIGNOLD.—George Rignold has arrived in London from Australia.

BUST.—Ludovico Durand has just completed a bust of Fanny Davenport.

PALMER.—C. B. Palmer, of Hartford, was in town Saturday and Sunday.

MACCABE.—Frederick Maccabe has arrived in London after his tour of the world.

HOYT.—Charles H. Hoyt, author of A Bunch of Keys, has finished another play.

MITCHELL.—Maggie Mitchell has been playing to standing-room only in Pennsylvania towns.

REED.—Roland Reed played in St. Louis last week to more than $6,000. Cold weather has no effect on Cheek.

BRYTON.—Frederick Bryton has been engaged by McKee Rankin to play the leading part in Gabriel Conroy.

MANTELL.—R. B. Mantell has won much favor in interior New York by his admirable support of Fanny Davenport.

MANN.—Harry Mann writes that business is very good with Sam'l of Posen, but that dressing-rooms are very, very cold.

REEVE.—C. E. Reeve's labors are becoming lighter. He does not meet a Black Crook or an Excelsior at Niblo's very often.

SOTHERN.—Lytton Sothern returns to England at the close of the season. He will star in the British provinces in '84-'85.

GERARD.—Florence Gerard is winning favor everywhere. She appears on the road with Stetson's Confusion company No. 1.

CROUSE.—Charles Crouse, of the Salsbury Troubadours, is resting in the city. He will not go to Florida as he had intended.

PELHAM.—Fred. Pelham has been engaged as business manager by the McGibeny Family. He left for Mansfield, O., on Tuesday.

DAVIDSON.—Last Wednesday night, in Williamsburg, Doré Davidson appeared as Jagon, in The Stranglers, Henry Lee being ill.

MACKAY.—F. F. Mackay is out of the cast of In the Ranks. His classes for elocution in the city would not permit of his travelling.

HOWSON.—John Howson's impersonation of Bob, in Old Heads and Young Hearts, is another triumph for that legitimate comedian.

DREW.—Mrs. John Drew plays only in The Rivals now with Jefferson. Consequently she can occasionally visit her Philadelphia theatre.

KENDALL.—Edward Kendall, now with the Knights, has made a hit in the characters for which he is cast. The stars are well satisfied with him.

SALVINI.—Young Salvini, who is playing with Margaret Mather, is determined to conquer the English language. He has not succeeded yet.

LEVY.—Jules Levy is endeavoring to legally restrain Distin and Pepper, of Philadelphia, from using his letters of recommendation of their cornets.

REDMUND.—William Redmund's starring tour, in conjunction with Mrs. Barry and a Boston Theatre company, is reported to be very successful.

CAMPBELL.—Bartley Campbell gave his White Slave company a royal feast on New Year's Day. The *menu* was as long as the dramatist himself.

JARRETT.—Henry C. Jarrett has written to say that he will leave Europe this season and return to America, bringing with him a strong spectacular piece.

BELASCO.—Dave Belasco is busy putting the finishing touches to his new play. It treats of New York life.

MCCABE.—Thomas McCabe, playing in the Hoop of Gold, is spoken of in the provincial press as being a careful and conscientious actor.

MOSS.—Another wedding will be celebrated by Theodore Moss' family on Tuesday next. Miss Josephine Moss will then marry a Mr. Hayes, of this city.

PONISI.—Madame Ponisi is seen much oftener this season at Wallack's than last. The frequent change of bill ensures the treat which her acting always gives.

MUSIN.—Ovide Musin, who appears at the next Sunday concert at the Casino, is a famous violin virtuoso. He comes of wealthy parents, but prefers his art to idleness.

POST.—Last week, in Philadelphia, Lilly Post gave a dinner to her brother and sister artists of the McCaull company, including the chorus. Eighty covers were laid.

SMITH.—Mark Smith, the baritone, gives promise of future excellence by his singing in The Beggar Student, in Philadelphia. He has not received a single adverse criticism.

RECEPTION.—On New Year's night Edward Harrigan gave a reception at his residence to a number of journalistic, literary and professional friends. Braham's band was present.

GOODWIN.—Nat Goodwin opened at the Park Theatre, Boston, on Monday night, in Sydney Rosenfeld's burlesque on The Bells, in which Irving is imitated by the comedian.

GUERNSEY.—Eva Guernsey, late leading lady of the George Miln Dramatic troupe, is about to star in a dramatization of Faust. Her place in Miln's company has been filled by Lettie Lewis.

LOTTA.—Each mail brings an improving account of Lotta's business in London. She is surely winning on them, and evidences are easy to find of the unfairness of the press in their reports.

DAINTY.—Laura E. Dainty made her debut in Minneapolis the other night as Sincerity, in A Mountain Pink. She scored a success, and Manager Ryer writes that the part was never better played.

MORRIS.—Clara Morris has been playing to large business in the South. In Galveston she would not play unless guaranteed $3,500. The receipts for the week reached a total of $5,000.

THOMPSON.—Denman Thompson is suffering from rheumatism, and the weather isn't helping it. Recently he has had to dispense with some of the more muscular stage business in Uncle Josh.

BAKER.—Ben Baker makes a first-class assistant secretary of the Actors' Fund. His knowledge of the country managers and the profession generally is useful in the detection of impostors.

ARTHUR.—McKee Rankin offered Lilford Arthur the position of business agent with his new company, but Arthur was obliged to decline, as he is engaged to Harry Lee for the rest of the season.

JANSEN.—Marie Jansen was presented with a beautiful basket of flowers at the Philadelphia Lyceum on Saturday night. It found its way to the centre-table of the Journalist Club at their reception the same evening.

TEMPLETON.—Fay Templeton has settled down to work in earnest since her matrimonial experience. From all parts come accounts of her success, and the Templeton Opera company have of late been doing a large business.

BOUCICAULT.—The veteran has been obliged to leave the stage for a time. At Augusta, Ga., on Saturday last, he had an attack of laryngitis. He left Augusta for the North on Sunday, having been advised to take several days' rest.

BLOOM.—Edward L. Bloom has resigned from the Ada Gray company. He is one of the most efficient agents in the business, a fact which managers in search of that sort of material should bear in mind. Mr. Bloom is open for negotiations.

STETSON.—Gus Pitou yesterday informed THE MIRROR that Confusion No. 2 was disbanded on Tuesday night, the members going to Philadelphia to join The Glass of Fashion company. Both pieces will be played alternately by the double company.

STRAKOSCH.—As Maurice Grau is required to devote so much time to Abbey's Italian Opera company, the bulk of the business management of the French Opera company devolves upon Robert Strakosch. He is a good linguist, and a man of considerable tact.

DAVENPORT.—On Monday and Tuesday evenings, in spite of the bitter cold and the blustry lake winds, Fedora drew two of the largest and most fashionable houses of the season in Buffalo. Miss Davenport and Mr. Mantell were frequently recalled amid great enthusiasm.

DANVERS.—W. N. Danvers, our Alton (Ill.) correspondent, has become associate manager of the Root Opera House in that city. Several thousand dollars have been expended on improvements, and now Alton can boast of a regular theatre. The town will no longer be a graveyard for theatricals.

TEMPLE.—Edward P. Temple was married to Miss Winner, Monday, at St. Leo's Church, this city. He is spending the honeymoon in Philadelphia. When that ends he returns to New York to begin rehearsals of Gilbert and Sullivan's new opera, which it is supposed will be brought out at the Fifth Avenue.

SHERIDAN.—W. E. Sheridan has concluded his engagement with Edwin Booth at the Star Theatre.

STEVENS.—The benefit to John A. Stevens was a great pecuniary success. The beneficiary was summoned before the curtain and made a graceful speech that delighted his admirers and constituents.

MANAGERS.—Among the rising managers, C. B. Palmer, of New Haven, and L. Patterson of the New Jersey Circuit, are rapidly coming to the front. The former has half a dozen attractions on the road, while the latter is interested largely in three opera companies, known as the New York Opera companies, playing The Queen's Lace Handkerchief and other pieces.

ST. MAUR.—Jack St. Maur is located in Philadelphia, at Haverly's, for the season, looking after the McCall Opera Comique company, which is singing there. St. Maur says it has made a real success in The Beggar Student, now in the second month of its run—something unparalleled since Pinafore days in the Quaker City. Perugini, Lilly Post and Marie Jansen are in the cast.

REGAL.—Henry Irving and company went, after the performance on Saturday night at Brooklyn, to Chicago. Mr. Irving, Mr. Terriss, Mrs. Bram Stoker, Mr. Loveday and Miss Terry travelled in the car of the President of the Erie line, which was placed at their disposal by the railroad, together with four colored servants to attend to their wants. The herd went over in the ordinary manner.

VANDENHOFF.—Mrs. George Vandenhoff has been seriously ill, and her physician orders her to relinquish all work for the present. She has, consequently, notified her pupils that she can no longer receive them. Mrs. Vandenhoff will give a farewell reading before her friends on Feb. 16, at Prof. Manuel's rooms, 55 West Thirty-third street. Tickets may be had of Mrs Vandenhoff, 104 West Forty-first street, or of Prof. Manuel.

MATHER.—In the entrance lobby of Colonel Sinn's Brooklyn Theatre are exhibited two large pictures belonging to Margaret Mather, and the cost of which amounts to $13,000. They are the work of Frank Russell Green. "The Death of Juliet," as presented by Miss Mather in character, attracts most attention. It is six feet by ten. The companion painting represents a scene in the last act of Francesca da Rimini, where, discovered by Lanciotto, Francesca and Paolo are in loving conversation.

RANKIN.—Gabriel Conroy, founded on Bret Harte's capital story of that name, will engage the services of Mr. and Mrs. Rankin this season. It is a strong, interesting play, with a powerful heroic part for Mr. Rankin and an admirable soubrette rôle for his wife. The scene is laid in the Sierras, and offers one fine opportunity for effective scenic display. The story is laid among the mines, but there are no pick-axes, Danites or materials of that order. Dates are now being made. The piece was dramatized under the direct supervision of Mr. Rankin, who secured the right from Bret Harte's publishers.

LESLIE.—The first page of THE MIRROR is adorned by a good picture of Frederick Leslie, who is acting General Ollendorf in The Beggar Student at the Casino. Mr. Leslie, we need hardly say, is one of the cleverest artists that have visited this country. His versatility is very great, ranging from the *jeune premier* of comic opera to the broadest comedy or character part. He does everything well; is conscientious and original. He acts as well as he sings. In short, he combines all the essentials of a successful actor in and out of the line of business that now engages his attention. Withal, he is a charming man socially, possessing the accomplishments that go to make up "a good fellow."

Christmas Cheer.

St. Paul (Minn.) Daily Globe.

The *Globe* takes pleasure in announcing the receipt of a copy of the Christmas Number of THE NEW YORK MIRROR, the pages of which are replete with more than the usual quantity of entertaining matter relating to the drama and the mimic world. The St. Paul correspondent of THE MIRROR is Mr. George H. Colgrave, a gentleman whose familiar experience with stage matters and intimate personal acquaintance with people in the profession well qualifies him for the position.

Petersburg (Va.) Rural Messenger.

THE NEW YORK MIRROR.—The wide-awake Petersburg correspondent of this most excellent dramatic paper places us under obligations for a copy of the Christmas Number. It is brimful of choice reading, original poems, and the illustrations cannot be surpassed. We wish THE MIRROR a year of continued prosperity, as the efforts of its proprietor so richly deserve.

St. Paul (Minn.) Daily Dispatch.

THE NEW YORK MIRROR has transcended all previous efforts in its beautiful holiday number of the present year. It is enclosed in a cover of granite paper handsomely embellished with a portrait of Fanny Davenport as Fedora. A large likeness of Little Bijou Fernandez, the distinguished juvenile actress, makes an elegant vignette for the first page. Among numerous other things the number contains an excellent picture of Mr. Roland Reed. The number is enriched by contributions from the pens of members of the dramatic profession, among whom may be mentioned David Belasco, Florence Marryatt, Sydney Rosenfeld, Charles Wyndham, H. Wayne Ellis, Howard Paul, H. S. Keller, Willis Granger, John M. Morton, Joseph Howard, Jr., Donald Robertson, Florence Revere Pendar, Catherine Gray, William F. Gilchrest, and others. The miscellaneous illustrations and reading matter are well gotten up, and reflect credit upon the enterprising editor, Mr. Harrison G. Fiske.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

The absurdity of all legal provisions pertaining to theatres has been manifest since playhouses were first instituted in this city. Intelligent legislation in this direction has never been obtained. Every time one looks at a programme the Chinese puzzles labelled "diagrams" that the managers are compelled to place there confront the view and bring a smile to the lips. If they were intended to illustrate the devious windings and snares of a labyrinth they might do very well, but as for showing the spectator how to leave a theatre with the greatest dispatch—that is altogether out of the question. A maze of dots, crossed lines and broken spaces are not of the slightest service. The enforcement of the publication of the so-called diagrams shows how rigorously the letter of the law may be carried out while its spirit is totally lacking. As it now goes the drawings are of no benefit to anyone, while they are a positive hardship to the programme publishers, who are compelled to devote considerable valuable advertising space to them.

* * *

Sir Randal Roberts appears to be getting himself disliked out West by his assumption of aristocratic airs and snobbish habits. I have my opinion of a chap who in his professional capacity uses a "Sir" before and a "Bart." after his name. A man may be a gentleman without placarding himself as such, and a man may possess a title without tacking it to his signature on every possible occasion. The idea of a baronet acting as business agent for a dramatic company is absurd if he does not see the propriety of dropping his title together with the mode of life that usually accompanies it. The fact of Roberts being a baronet is not so much against him as his anxiety to have everybody know it. It is as out of the way for a titled Englishman to trade upon his title as it would be for a reputable physician to advertise his ability to effect cures. There are some people, however, afflicted with mental obliquity.

* * *

Mr. Dick Mansfield is making himself famous very rapidly. His Louisville business has been paragraphed all over. Meeting a gentleman who was formerly with the Parisian Romance company, he said in regard to this matter: "Mansfield is very overbearing and tyrannical with his company. I cannot say that he insults them in so many words, but there is a contemptuousness in his speech and manner that makes one's blood boil. One day he said at a rehearsal in this city: 'We can't use the theatre in Newark for rehearsal to-morrow—I believe some ambitious chap is going to try Mathias, in The Bells, there.' I was a little surprised to find that the man thus sneeringly alluded to was no less a light than J. B. Studley." In discharging Outram for thrashing Mansfield, Manager Hamilton exercised great wisdom. It would't do to keep a leading man who had demonstrated his ability to knock out the star in one round.

* * *

The *World* is introducing many of its advanced Western ideas with some success. On Tuesday morning, noticing the acting of the Pixley company, it said: "Alonzo Schwartz acted Sir Godfrey Mostyn for all it was worth." Poor Schwartz was put under ground last week in Elizabeth, N. J.

* * *

Elsewhere appears a letter from one of the chorus who were singing at the Standard when that theatre was destroyed. The writer objects to the disbursement of the fund that was raised by the benefit at Wallack's, and charges unfairness. The names of the custodians are a guarantee that the money was in safe and discreet hands. Nevertheless, for the satisfaction of all concerned, an account of the stewardship ought to be made public. There are always grumblers who bob to the surface on occasions like these with objections and suggestions. "One of the Sufferers" appears to be one of that sort.

* * *

Eva Barker has sent me a letter, enclosing the copy of another from P. F. Baker, of Baker and Farron, in which the latter states that certain scandals he is accused of having circulated concerning Miss Barker did not emanate from him. The actress does not appear to be satisfied with this denial, for she says it will not deter her from bringing suit against Mr. Baker for slander, because "the proofs of his most ungrounded malice are fast accumulating." I advise the lady to drop the matter at once. There are some troubles which are not mended—only aggravated—by the courts.

* * *

The wife of Judge Barrett has written a letter to a paper in this city claiming that she is joint-author with the Judge of An American Wife and demanding half the credit. The letter arrived here just a week too late to do Mrs. Barrett any good or any harm. But isn't it somewhat singular that the Judge has carefully concealed the fact all along that his wife had a hand in writing the play?

Manager as Well as Author.

Mr. Gunter now and then leaves his handsome literary workshop in Broadway and wanders down to the vicinage of the Square. Yesterday morning the unsuspecting dramatist was found by a Mirror man on one of these rare expeditions, and nabbed at once.

"Anything new?" queried the insatiate interviewer.

"Nothing," cautiously responded the manufacturer of comedies.

"Sure?"

"Well, if you must know, I'm arranging to put a company out shortly in a couple of my plays, After the Opera and D. A. M. Both of them were successful on their first production, and I don't propose to let them stay on the shelf."

"Why did Robson and Crane give up the latter piece?"

"Because my contract called for a percentage of the profits. The piece drew $8,000 in one week at Chicago against strong opposition, and they thought the author oughtn't to make a fair share of the profits. Besides, Robson's part, Ambigu, was too good compared with Perkyns, the character played by his *confrere*. But the piece made a big hit; women were removed from the theatre in hysterics, and people stayed two minutes after the curtain fell to have their laugh out."

"Do you mean to manage the new company yourself?"

"Yes. I don't see why all the money made by my plays shouldn't find its way to my pocket."

"Where will you open?"

"In New York, if I can get a date at the right theatre before May."

"The same company will play both pieces?"

"Yes. The company is not engaged yet. I'm looking around for people. I'd like to get hold of Frederick Leslie. He's a great light comedian in my estimation, and he would quickly acquire a reputation equal to that of Charles Wyndham."

Here a Broadway car approached. Mr. Gunter furtively hailed it, waved his eyeglasses, and escaped.

A Satisfactory Ending.

Last Saturday Judge Donohue, of the Supreme Court, signed a decree annulling the alleged marriage between Edith De Belleville and Frederick De Belleville. That event revives the history of the De Belleville litigation.

About a year ago this lady commenced an action in the Supreme Court—not to annul a marriage, but for a divorce. Thereupon a motion was made on behalf of Edith De Belleville for alimony and counsel fee, which came on for a hearing before Judge Donohue. As an answer and defense to that motion, the defendant set up, among other things, first: that he was not married to the plaintiff—she having alleged that the marriage took place at a suburb of Melbourne, in Australia; and second: that, at the time of the alleged marriage in Australia, he, the defendant, had a wife living, one Julia Jacobs, to whom he had been married in London some time previously. While the defendant swore positively, unequivocally and without any evasion to these two defenses, the plaintiff sustained her marriage by no proof of a compliance with the laws of Australia, but it rested solely and alone upon her statement, without disclosing the name of the minister or of the attending witnesses, as required by the law, or any other circumstances or incidents connected with the alleged marriage.

When the motion came to be decided the Judge concluded to believe her unsupported allegation of marriage and to discredit the defendant's statement of his prior marriage, accompanied as it was by reference to time, place and circumstances and to the names of attending witnesses. The alimony ordered was large—$30 a week—and $250 counsel fee. Had the Judge found that there was, at the time of the alleged marriage with the plaintiff, a prior wife of the defendant living, he would have been bound to deny the motion for alimony and counsel fee. This decision was rendered upon affidavits, giving no opportunity for the cross-examination of the parties.

But time rolled on and the trial, at which the witnesses would be bound to present themselves for oral examination in open court, was at hand. The plaintiff then discontinued her action for divorce and commenced a new one to annul her alleged marriage, on the ground of the defendant's former marriage with Miss Jacobs—the very fact relied on by the defendant to defeat, and which it seems likely would have defeated, her application for alimony in the action for divorce. As a decision in favor of the annulment of the alleged marriage would free De Belleville from the payment of any further alimony, he took no interest in this second case and interposed no defence. Had he contested it and sustained his allegations that no marriage between him and the plaintiff ever took place in Australia, no judgment could have been rendered in her favor. By the decree plaintiff is permitted to abandon the name of De Belleville and assumes the name of Cornish.

The result has convinced many people that the great outcry raised against De Belleville at the time of interposing his defense to the first action was not justified.

W. E. Sheridan's Plans.

After receiving two offers from California managers, W. E. Sheridan has decided to remain East for the present. Neither offer was very advantageous in terms. That from F. W. Bert would have compelled him to leave at once for the Coast; the other, from Al Hayman, was too far off—in March.

"No," said Mr. Sheridan to a Mirror representative, "I think it best to remain here and wait for something to turn up. My desire is to appear in a part which I can create. I have just learned that Brooks and Dickson have not the right to Claudian. When Mr. Brooks returns from abroad he will probably bring it with him. I appear in Newark, at the Elks' benefit, to-morrow, after which I shall take a rest. Do I contemplate another trip to Australia? Well, I should like to take up my tour where I left off in Auckland, in New Zealand. But that is matter for after-consideration. I have now to do with the present, and am awaiting Mr. Brooks' return. At his departure he told me he would come back in thirty days."

The Eden Musee.

Louis Weinshenk, who was the secretary for some time of the Eden Theatre and Winter Garden, in Paris, and also of many museums in Europe (Amsterdam, Paris and other cities), conducted a reporter of The Mirror through the new building at 55 West Twenty-third street, which runs back to West Twenty-fourth street. It is rapidly approaching completion, and will be opened on or about the 1st of March, under the above title, as a waxwork show and repository for historic relics, upon a different plan from any known institution. Instead of adopting the simple method of placing figures on platforms, they will be exhibited as stage pictures, with surroundings in the way of furniture, plants, etc. Forty men are now busy at work, including moulders, artists, wigmakers, hairdressers, dressmakers, tailors and upholsterers. One hundred and sixty-five figures were made in Paris and about one hundred here. The costumes are exceptionally fine, and embrace every kind of uniform known, together with the style of dresses worn by every class in every country. The courts of Europe and historical department are entitled to attention, as each costume of the reigning crowned heads have been made by the royal tailors.

The basement will be devoted to criminal scenes, and specimens of the different modes of capital punishment in various countries. When the Twenty fourth street part of the premises are completed, it is the intention of the management to give orchestral and other concerts during the day. The Chamber of Horrors will contain figures of the most noted criminals, and another room will demonstrate the changes which have taken place in America, from figures of prominent Indian chiefs down to the present time, in the fac-similes of the most remarkable men of this country in political, military, naval and scientific life.

French Opera.

A Mirror reporter yesterday learned from Robert Strakosch some facts about the tour of Maurice Grau's French opera company.

"We do not go to the far West on this tour," said he. "Our experience in the West with French opera has been unsatisfactory. While we were in New York, in the early fall, we did a very fair business. And speaking of that, I can contradict the report that Nixau is to return to us. No such thing! We never tried to induce her to do so, and at the present time the lady who fills her place is become a great favorite. Her voice is certainly equal to Nixau's, and she is a more experienced actress. I do not think there is any likelihood of another elopement. In Canada, where there are so many French, of course we do great business, and I anticipate a like result in Havana, where we go for a season of four weeks after the Montreal and Boston engagements are filled."

Being asked about next season's engagements, Mr. Strakosch said:

"We bring Theo out in comic opera with a very strong company, and also Aimee. The latter lady will not sing, however, but will appear in English plays. W. F. Gill, the author, is engaged upon a piece for her. I am surprised at the business we are doing here, as, naturally, the season is against entertainments, but our houses have been filled since the opening night. Aimee's English song-and-dance, 'Pretty as a Picture,' calls for several encores each night. The revival of Angot was received with marked enthusiasm."

Another International Agency.

Edward E. Rice has opened an international musical agency, adjoining the Bijou Opera House, having enlarged his offices for the purpose. Speaking about his various affairs yesterday, he mentioned this fact to a Mirror reporter, and stated that he would at once begin filling the casts for the companies which John Stetson intended forming for Princess Ida. Being asked if Kate Castleton would not be soon leaving him for her Australian tour, he said:

"As yet it is not settled, but should she not accompany the Surprise Party to San Francisco in about two weeks, I contemplate engaging Sadie Martinot to fill her place, and will also increase the company by several people, as I expect a repetition of last season's success out there."

The Future of the Bandbox.

"Please contradict the report," said Colonel Haverly yesterday, "that I have parted with the lease of my Comedy Theatre to Mr. Stetson. I have merely agreed to rent the house to him for seventeen weeks after the French opera season. He will, I am informed, play some of his combinations there. When his time expires Gus Williams will play for four weeks. I am, as you see, comfortably fixed in my offices; and have just arranged with a telegraph company to have an operator here. I do not intend to place any more companies on the road this season; but will content myself with carefully managing those I now control, and which are all doing well. I am conducting negotiations for a tour of England of some of my attractions during the present year."

Fun in Store.

A Mirror scribe intercepted Madame Selina Dolaro yesterday *en route* for the haunts of men down-town, whither she was on business bent. Madame was in the best of spirits, and she wore a most bewitching toilette. This may have accounted for the singular fact that the reporter proceeded to interview the lady at once, although he knew of nothing under the sun to interview her about. Madame Dolaro helped him out of the quandary, however, by imparting some fresh information, without further ado.

"I think you will soon hear of my appearance at an up-town theatre in a farcical comedy taken from the French. It is excruciatingly funny, and that is why I believe it will make a success. The piece was done some years ago in this city by an adaptation manager, who made the mistake of trying to localize a story that is thoroughly Frenchy. The version I speak of retains the lines of the original, and the *locale* is unchanged. People can do things at a French watering-place which would be ridiculous if the scene was altered to Long Branch or Newport."

"What is the title?"

"Ah, for the present that is a secret. Shakespeare asks, 'What's in a name?' He should have put that to an astute New York manager if he wished a satisfactory answer."

The Crimes of Paris.

Harry Miner has purchased a recent London success which many prominent people on this side were desirous of obtaining. A Mirror man learned that it is a play in three acts, by Henry Pettit, author of Youth, The World and other plays, in collaboration with George Conquest. The price said to have been paid for it is $10,000. The piece has been favorably criticised and well received in London. A motive of interest is the wonderful manner in which the villain is tracked through his multudinous breaches of the law by a detective, and the picture of certain phases of Parisian life are stated to be correctly drawn. Henry French informed a Mirror man that he could have sold it to several people, among the number McKee Rankin.

A Veteran of Fifty Seasons.

A Mirror reporter had a long conversation with Henry Howe, the "old man" of Irving's company, the other day. A brief sketch of his career of half a century on the English stage is the outcome. Mr. Howe is a sterling actor, as evidenced by his recent performances at the Star Theatre, and although he has reached three score and ten, he is in vigorous health and overflowing with animal spirits—a typical Englishman of the breezy old school.

"My first appearance on the stage," said Mr. Howe, "was made in 1834, at the age of twenty-two. In 1837, when Mr. Macready undertook the management of the Theatre Royal, Covent Garden, I was cast in every piece he produced there. In February, 1838, we gave a grand presentation of The Lady of Lyons, and played Richelieu for the first time in March, 1839. Helen Faucit (afterward Lady Martin) was a member of the stock company. On the occasion of Macready's farewell performance, I played Marc Antony to his Julius Cæsar, and he was so pleased with my efforts that he drew a ring off his finger and presented me with it. It was a very old one, and had been found in the excavation of Herculaneum. I then joined the Haymarket Theatre, under the management of Benjamin Webster, and remained there forty-two years. I had been so long there that in the course of nature I came to play old men, and in that time I played every part in the male role in some of the pieces produced. For instance, in The Lady of Lyons I began with the part of the first officer, then played Gaspar Beausseant, Claude, and ended with Colonel Damas. I was similarly situated in many other pieces. Very few actors remain so long nowadays under one management, or even in one theatre. I could not from memory name all the plays I have taken part in. For a long time I played every night with Charles Mathews and Madame Vestris, his wife. I have also supported the Keans, Helen Faucit, Charlotte Cushman, Mrs. Keeley, and most of the leading stars of the last half century. In my time I succeeded especially well as Jacques, Joseph Surface, Benedick, Sir Anthony Absolute and Sir Peter Teazle. After leaving the Haymarket Theatre I went to the Vaudeville for a short period, and then joined Mr. Irving's company."

Another veteran of Irving's company, Mr. Thomas Mead, also related his career to the Mirror man:

"I was born in 1819," said Mr. Mead, smilingly, "and made my debut in 1841. Being fairly successful, I traveled in the English provinces playing whatever characters offered. I first played in London, in 1848, as Sir Giles Overreach, at the Victoria Theatre. After that engagement I performed at the Surrey Theatre, under Mr. Shepherd, as Othello Colonna, and in other parts. In 1852 I entered the Drury Lane company, under E. T. Smith's management, appearing as Hamlet, Macduff, Iago, Claude Melnotte, afterwards going to the St. James Theatre. I was the original Isaac Levy, in Never Too Late to Mend, and also of Crawley, in The Streets of London. After supporting Miss Marriott and other stars, I tried my hand at the management of the Elephant and Castle Theatre. Mrs. Bateman engaged me to support Mr. Irving in the revival of Shakespearean plays. I attempted authorship but once, when a play of my composition called The Coquette was produced at the Haymarket in 1867, Amy Sedgwick playing the leading part."

A Musical Club.

The most prominent musicians in the city have secured rooms at No. 110 East Fourteenth street, near the Academy of Music and Steinway Hall, which they have [illegible] fitted up as a club. When the number of members and the financial condition of [illegible] render it necessary and practicable, they will secure more roomy quarters. The club now numbers about 350.

A piano and organ are provided. On club night (Tuesday) the members pass a very pleasant evening listening to classical selections and songs, and indulging in general gossip on musical and operatic affairs. No discipline as to order is strict, but smoking is permitted, and moderate refreshments can be obtained. Among the present members are Samuel Franko, Karl Formes, George Morgan, Mr. Perring, Mr. Ernest, Charles Tretbar, Sternberg, Franchell, Harrison Millard, George Cooper, Stoddard, and Anthony Reiff. Leslie Ernst is the President, and W. D. Marks Secretary. The club will be incorporated this month.

Casino Matters.

"Is there any truth in the statement that the McCaull Opera company will present Falka soon," a Mirror man yesterday asked Jesse Williams, whom he found superintending a Merry War rehearsal at the Casino.

"Not exactly," he replied. "When The Beggar Student goes off, The Merry War goes on on a grand scale. As business is at present satisfactory, from a box-office point of view, the exact date of the change is immaterial. Should The Merry War prove as fortunate a drawing piece as those that have preceded it, Falka will have to wait some time; but Mr. McCaull has secured the sole right, and I believe it will prove a popular opera."

"How many companies do you intend to content yourselves with, and what repertoire will they carry?"

"We have only three companies, and that will, I am sure, be our limit. The present company is the stock or home company, which will play all the operas we decide to produce. No. 1 travelling company is on the road, playing next week in Baltimore, and No. 2 is in Philadelphia for the season. In course of time, Madame Angot and other French operas may be given."

The Squire of Quo Hog Point.

A play of New England life, called The Squire of Quo Hog Point, by H. Wayne Ellis, will probably see the light of production before long. It has a strong plot, a leaven of clean comedy, is deftly constructed, and in the hands of a capable company should command success.

Last week Mr. Ellis submitted the MS. to Henry Edwards, of Wallack's, who passed judgment upon its merits in a letter which ran as follows: "I think the drama very strong and interesting, the story being quite a powerful one and the excitement maintained to the close. But it is of a class of plays that we can do nothing with at this theatre, though I think you ought to have little difficulty in disposing of it. It is, to my mind, a far better play than Old Shipmates, which Mordaunt played all long, and its local interest should give it strength. I wish you all success with it."

Mestayer's Tour.

William Mestayer has been on a tour with a company playing a piece called Hit's Fit. They have played East, West and South, under the joint management of Mestayer and James Barton, the latter being known better on account of his many failures than for any remarkable success as a manager. The business has everywhere been very bad and rumors of a dissolution have been frequently spread. The company are now playing in Baltimore, and from a private source the information is given that Mr. Mestayer, who is a general favorite, will return to the Theatre combination and again resume his familiar part of Slum. His wife, Theresa Vaughan, also identified with the same company, will do likewise.

Lucombe's Farewell.

The composer of Inclenrued Estrella left for England by the *Wyoming*, of the Guion Line, on Tuesday afternoon. A Mirror man inquired of him if he intended returning soon, and he hastily answered:

"No, certainly not! I have been offered a position as manager of one of the Estrella companies playing in the English provinces. The opera is doing very well there, and I have just received news from Sydney, N. S. W., that it has likewise made a great success there. I had three offers to remain in the States, but would rather go back to England. I have been very kindly treated here, but misfortune followed me, and the Standard fire was fatal to my success."

"Have you any other operas ready, or under way?"

"Oh, yes; Walter Parke and myself have arranged one called Bushhill, which will be brought out on Easter Monday in London. I cannot say yet at what theatre. If it proves successful, I have made arrangements for its presentation here. The scene is laid in Persia, and it runs into three acts. Corneille d'Ardot, a young prima donna who is very highly thought of in England, heads my Estrella company. I think the American people have had enough of comic opera for the present."

And now Mr. Lucombe Searelle is once again smoking his stubby briar-pipe on the bosom of the rainy deep.

The Knights' New Manager.

John H. Havlin, whose name has never yet been identified with failure, has undertaken the management of Mr. and Mrs. George S. Knight. He will devote all his attention to these stars and his theatre in Cincinnati. He will at once equip the company with new printing, etc. The Knights have been doing very fairly this season—fifty per cent. better than last. We think they have found a manager who will fill the bill in every particular. He is young, energetic, popular—three indispensables in the mad whirl of theatrical affairs.

Baron Rudolph and Otto, the Germans, will remain the repertoire for the present. A new play is in prospect. Otto has been [illegible] into a musical comedy.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Blondin, 2d, 3d, to ruinous business. Show [illegible] Opera-house, under management of Maple [illegible] co., 7th. Every seat on the diagram plugged [illegible] to advance. The house has never held a better [illegible] nor, I feel almost said, larger audience. No entertainment except Lights o' London, 18th, 19th.

LOCKPORT.

Phillips Opera House (John Hodge, manager and proprietor): Margaret Mather appeared, 31st, to large and enthusiastic audiences at matinee and evening performances. The Burton-Wilson Minstrels came, 4th, to good houses and unbounded satisfaction. Marie Prescott played Cosina, 5th, to large and delighted audience. Paul's Last Day, 15th; Oliver Dowd Byron, 22d.

BATH.

Opera House (H. C. Purdy, manager): Prof. John Reynolds, the noted English mesmerist, 3d, 4th, 5th, to confirmed business. He gave an excellent entertainment, and was much pleased with his subjects, as he was able to do with them as he saw fit. Gardner's New Orleans Minstrels are booked for 19th. As this is the first minstrel show of the season, they are sure of a large house.

ITEM: Your correspondent has been in correspondence with a large number of managers in regard to open dates, but as yet have secured but one or two. It is his intention, next season, to bring to Bath at least one first-class attraction every three weeks, and he has received the encouragement of the people in his enterprise. Good troupes always draw well in Bath.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. Ferrall, manager): Misco's New Humpty Dumpty played to a well-filled house, 2d. Gallaries packed. The troupe is one of decided merit, and pleased the audience.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): New Year's week was a most successful one, both artistically and financially. Three attractions played to $4,000. The Barker's Daughter was the New Year's matinee and evening attraction. The co. is a good one, but hardly equal to the one that presented it here two or three seasons ago. Ida Lewis and W. H. Cooper, members of the Soldiers' Home Summer stock co. for the last four seasons, are with the co. A more popular lady than Ida Lewis in Dayton would be hard to find. As Lillian, the Barker's Daughter, she appeared to good advantage. The event of the season was the appearance of John Stetson's powerful co. in Monte Cristo, 2d and 3d. The co. is undoubtedly one of the strongest on the road. Its reception here was enthusiastic. But why should it be otherwise with a co. embracing O'Neill, De Bellville, Boniface, Shannon and a peerless support. James O'Neill, as Edmond Dantes and Count de Monte Cristo, was perfection itself. Frederic de Bellville, as Noirtier, left a most favorable impression upon his first appearance before a Dayton audience. George C. Boniface was very natural as Villefort. He is especially fitted for the character. Eugenie Blair, as Mercedes, was superb. And so I could continue speaking favorably of the entire cast; but space forbids. I have often spoken of beautiful stage setting, but to speak so of the mounting of Monte Cristo would be expressing it very mildly indeed. The costuming was very fine. I doubt if ever an audience left Music Hall better satisfied. The Two Johns Comedy co., 5th, to good houses. The co. is one of the heaviest (avoirdupois) on the road. The united weight of three members is 941 pounds. The co. embraces some very clever artists, among them the Du Rell Brothers, Vivian Sisters and Georgia Lingard.

ITEMS: E. P. Simpson is in the city making arrangements for the appearance of The World, 12th.—The Wilbur Opera co. will produce Prince Consort, 14th.—Monte Cristo co. plays a return engagement in April. If my predictions are worth anything, the capacity of the hall will be tested.—Manager Reist is flooded with telegrams from managers of the co. who are shut out by the burning of the Park Theatre, Cleveland, O.—Rhea will appear here 25th, 26th and matinee, opening with Frou Frou.—THE MIRROR is for sale every Saturday at all the leading news stands.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): The Silver King last week did only a moderately fair business on account of the extremely cold and disagreeable weather. The piece is presented with every care and detail. The stage settings were excellent, especially in the transformation scenes. Of the cast nothing but praise can be said. Mr. Bentley received deserved recognition for his careful acting as Wilfred Denver, and little Miss Pollock made the sweetest little Cissy imaginable.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Pauline or J. A. Reynolds, mesmerist, has held the boards all the week, with the exception of 4th. The attendance has been fair. The Two Johns, 4th, to good business.

Clough's Opera House (E. Kauffman, manager): The Jolly Pathfinders gave a matinee and evening entertainment New Year's to fair business. The audience were pleased with the co. Mr. and Mrs. F. S. Chrenfron will give two performances, 12th; Callender's Colored Minstrel Festival, 18th; Little Corinne Comic Opera co., 24th.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): Nat Goodwin appeared in Hobbies and Member for Slocum, Dec. 31 and 1st, and of course had good houses. Little's World, 2d; Thursby's Concert co., 12th.

Comstock's Opera House (F. A. Comstock, manager): Stetson's Monte Cristo co was a decided New Year's treat. It is seldom that we get a co. with so many good names as O'Neill, De Bellville, Forest Robinson, George C. Boniface, J. W. Shannon, Eugenie Blair, Annie Boniface and Marjorie Bonner, and it is very satisfactory to state that business was fine. The Two Johns opened to-a-crowded houses, 2d and 3d. Maggie Mitchell came in with the cold snap, but had fair houses, 4th and 5th. She appeared in Pearl of Savoy, Fanchon and Little Barefoot. Week of 7th, Baker and Farron, in Government Goose and Chris and Lena.

ITEMS: M. S Bennett, doorkeeper at Comstock's, was given a very complimentary notice in the *Times* this evening. He deserved every word of it.—Tom Bird, treasurer of the Grand, received a holiday gift in the shape of a ten-pound girl. He says she is prettier than the Cleveland Mumps.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hagr, manager): Anything will draw big houses here on holidays, hence Mattie Vickers had full turnouts on New Year's. Her performance is on the variety order, and, consequently, suits a crowded audience. The lady was too hoarse to sing, and seemed hardly well enough to dance, but nevertheless she pleased her audiences and deserves much credit. She remained in her dressing-room for the night performances in order to save her voice as much as possible. Mr. Rogers, as an imitator of well-known actors, is very clever indeed. His rendition of Jefferson's Rip impressed his auditors almost as much as the great comedian himself. Maggie Mitchell, in Little Barefoot, 3d, was greeted, as she always is, by a crowded house. It is fortunate that the little lady never grows old, for as yet no other luminary has appeared in the horizon to cheer us when this particular star shall have set. As usual, her support was very indifferent, with the exception of Messrs. McClannin and Galloway, both of whom were highly acceptable. Emma Thursby, 10th; Adams' H. D., 16th, and Baker and Farron, 19th, will give two performances. This being the fourth anniversary of the opening of the Opera House, the occasion will be marked by an extra performance.

HAMILTON.

U. G. Opera Hall (J. [illegible] Rentti, manager): The Cupid comb. played to a poor house, 3d.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Fun in a Boarding School played to a fair house, 1st. A very good co. Josephine Bailey, supported by Frederick Peebles, played to light business, 3d, 4th, on account of cold weather, but the co. is one of the best that has played here this season.

SANDUSKY.

Shauffler's Opera House (William J. Hoffel, manager): There was much enthusiasm created, 1st, by the splendid casting of Marie Prescott in Cosina. The performance created a much larger house. Sol Smith Russell coming, 10th; Gardiner, 15th.

ITEMS: I extract a letter (at the head of a splendid editorial) for which allow me to express my warmest appreciation from Mr. Hoffel, manager of the opera house. [illegible] understand why he should have taken such a course. It is a very rare thing that I attend the opera [illegible] and I *pay for every extra seat*. What more [illegible] of patronage is possible? But one other correspondent does the like. I think your editorial will [illegible] talked about.

CANTON.

Opera House (Louis Schaefer, proprietor): Mattie Vickers Comedy co., 2d, to small house, owing to extremely cold weather. Buell's Auction, 11th, 12th; I. W. Baird's [illegible] 24th.

TIFFIN.

[illegible] Hall (C. B. Hubbard, manager): Nothing [illegible] this week, but have been [illegible] by an amateur co. playing a piece written [illegible] boys of this burg. Of course, it was well [illegible]

[illegible], late clown, Sells Brothers, has [illegible] management of Harris' Museum.

DELAWARE.

[illegible] and Rutter, managers): [illegible] confined to only a fair house, [illegible] under a severe cold and did not equip himself as well as usual. Evelyn Foster did exceedingly well as Desdemona.

ITEM: B. K. Donavin, advance of Donavin's Tennesseans, is home in this city for a short visit.

MASSILLON.

Bucher's Opera House: Charles B. Palmer's Danites, to a fair house, New Year's; McGibeny Family to medium house, 3d; Josephine Bailey, in Twelfth Night, 5th, fair house, considering the weather.

GREENVILLE.

Opera House (R. S. Frizell, manager): Harrison's Banker's Daughter co., 4th. Intensely cold night and small house. However, they gave a fine presentation of the drama to the satisfaction of the audience generally. George C. Miln co. booked for the 19th.

OREGON.

PORTLAND.

Langrishe co. opened Dec. 17, one week. Co. a failure. Business bad. Katie Putnam Comedy co. opened 24th in Lena the Madcap to a big house. The little lady has already become a great favorite, and her engagement here is an assured success. Support throughout is very satisfactory. "Standing-room only" was displayed both at Christmas matinee and evening performance. The New Market Theatre has been greatly improved by two new exits to the dress-circle and an additional stairway to the gallery. These, together with other contemplated improvements, will make Manager Beckhan's theatre one of the safest and coolest on the coast.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ehler, manager): Kiralfys' Black Crook did a good business last week. The scenic effects, the dancing of the premiers and the specialty acts were very good. Co. disbanded here, the principal members joining Excelsior at Cincinnati. Bartley Campbell's Siberia, 7th; My Partner, 14th.

Library Hall (Fred A. Parke, manager): The Rajah concluded a fair week's business, 5th. The co. is an excellent one, and the performance was one of the most satisfactory of the season. Neil Burgess in Vim, 7th; Fun on the Bristol, 14th.

Academy (H. W. Williams, manager): Business was very good last week, although the show was not up to the standard of the performances usual at this house. Castle Celebrities, 7th; Leavitt's All Star co., 14th.

Lyceum (John A. Ehler, manager): Guinnins and Abbott's New York co., in East and West Lynne, closed a poor week's business, 5th. Cora Van Tassel, in Sylvia, Queen of the Rockies, 7th, week.

Museum (P. Harris, manager): The usual large business was done last week. Announcements for week of 7th: Chang, the Chinese Giant, Wild Men of Borneo, and the usual variety melange.

Phœnix (S. Fitzpatrick, manager): Uncle Tom's Cabin is holding away to fair patronage.

Items: Arthur G. Thomas, ahead of My Partner, is in town.—Helene Wagner, the German dramatic reader, is in the city, and will give some exhibitions before her departure.—The new Irwin (Pa.) Opera House was dedicated last week by Bella Moore in Fogg's Ferry, On Christmas Day, ten per cent. of the gross receipts of the Museum was presented to the employes by Manager Harris.—Harry Ehler was presented with a handsome set of diamond sleeve-buttons by the employes of the Opera House on Christmas Day. Charles Seanor, the assistant treasurer of the house, made the presentation speech.—George W. Floyd, manager of the N. C. Goodwin, co., was in town last week.

HARRISBURG.

Opera House (Markley and Till, managers): Nat Goodwin produced Hobbies 2d, to a small house. His business was, as usual, excellent, but the co. was very weak in all respects. Palmer and Ulmer's co., in '49, 4th, instead of drawing a big house barely met expenses. The co. supporting Lizzie May Ulmer as Carrots gave a very satisfactory rendition of their respective parts.

Opera House (H. J. Steel, manager): W. H. Rice's Our Goblins, 3d, to an average house. The co., as a whole, is not of the first-class, if we except Agnes Hallock and Messrs. Stuart and Budworth, who carried the performance on their merits. Palmer's Danites co., 5th; fair house and good performance. Dupree and Benedict's Minstrels, 10th.

Items: Agnes Hallock, being a resident of this city for many years, is, of course, a great favorite with our people, both professionally and personally, and had it not been for her presence the attendance at Our Goblins would have been light indeed.—Zita Gaines has seceded from Our Goblins, and Ada Gleason has been engaged in her stead.

EASTON.

Opera House (W. M. Shultz, manager): Bunch of Keys, for the second time this season, 2d, to a very large house. Annie Pixley, in Zara, to a fine audience, 4th. Irish Aristocracy, 11th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Young Mrs. Winthrop did a large business, New Year's night. Probably owing to extremely cold weather, the Lights o' London co. did not receive the patronage it deserved, 4th; business was only fair, but was a trifle better, 5th. However, those who attended were well pleased, and the play and co. were a decided success.

Library Hall: Colonel Copeland lectured to a fair audience, 4th.

ALLENTOWN

Academy of Music (G. C. Aschbach, manager): The Camilla Urso Concert co., under the auspices of Y. M. C. A., drew a small but fashionable audience on New Year's night. The programme was composed of choice selections, and those in attendance enjoyed an entertainment of the highest order of excellence. Nick of the Woods was presented, 3d, with Joseph Proctor in the leading role. Mr. Proctor is a sterling actor and gave a strong portrayal of the part. Miss Proctor as Tellie Doe was very acceptable. The rest of the support was fair. A laughable comedy, entitled My Neighbor's Wife, as a concluding piece, was presented in good style. Barney McAuley, 15th, and the Innes Concert co. 17th.

PITTSTON.

Music Hall (W. S. Evans, manager): M'liss, by Annie Pixley, Dec. 31, was a good performance and drew a full house. Dupree and Benedict's Minstrels gave a nice entertainment to a slim house, 3d. The Jerseyman, by Barney McAuley, was presented, 4th, in a very satisfactory manner. Support good. House crowded.

POTTSVILLE.

Academy of Music (Nathan Hauser, manager): Joseph Proctor comb., 1st, 2d; Nick of the Woods first night, second Virginius; both to very poor houses.

LOCKHAVEN.

Opera House (A. N. Farnsworth, proprietor): The Danites, 4th, to a large and pleased audience. Aldrich and Parsloe, in My Partner, 11th; Haverly's Minstrels, 13th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Black Dwarf co., 1st, to a large and well-pleased audience. The scenery is exquisite. The co. disbanded here. It is reported that they lost $20,000. Carrie Swain, in Cad, the Tomboy, to a large audience, 4th. She was treated with great favor. Miss Swain is a charming actress, a fine singer and a graceful dancer. She delighted all, and was called before the curtain on several occasions. The support excellent. Aldrich and Parsloe, 10th.

TITUSVILLE.

Academy of Music (R. W. Barnstall, manager): Young Mrs. Winthrop, 2d, to a fair audience. If the above co. had produced one of their other popular pieces there is no doubt but that a larger audience could have been obtained. The Tennessean Jubilee Singers, 3d, to a small house.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): Bella Moore, in Fogg's Ferry, 2d, to a small but appreciative audience. Baird's Mammoth Minstrels, 3d, to good business.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Jesse James comb., to good business, 2d. Annie Pixley, in Zara, 3d, to one of the largest and most fashionable audiences of the season. Miss Pixley is a favorite here.

ITEM: Mary McKenzie, a member of the Jesse James comb., created quite a sensation at the National Hotel by taking an overdose of laudanum. About 2 o'clock A. M. Miss McKenzie was discovered almost dead from the dose she had taken. She claimed to have had no sleep for four nights. Fears were entertained that she would not recover. She was able, however, to take her departure with her co.

READING.

Academy of Music (John D. Mishler, manager): Bunch of Keys was played to large houses New Year's. Outside of the two leading male characters the performance was light. Carrie Swain appeared in Cad, the Tomboy, 3d. She was much appreciated, being called before the curtain four different times. The Danites, 9th, 10th; Abe Buzzard comb. Feb. 6.

Grand Opera House (George M. Miller, manager): The Bandit King, New Year's, appeared before two large audiences. The performances good of the kind. Lizzie May Ulmer and co. presented the pleasing drama 23, 9th, to a good house. The performance was delightful throughout.

ALTOONA.

Baird's Minstrels, Dec. 11, played to a good house and gave excellent satisfaction. C. B. Palmer's co. in The Danites, 2d, to fair house. Good performance. Marta Wellesley as Nancy Williams and Billy Piper made a decided hit.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Annie Pixley in matinee as M'liss and evening as Zara to packed houses. Both performances good, but she completely eggs the audience in Zara.

DANVILLE.

Opera House (F. C. Angle, manager): Black Dwarf co. gave a fair show to medium business, Dec. 31. Rogers and Benedict's Minstrels, 4th, gave a big show in numbers but mediocre in talent.

BETHLEHEM.

Grand Opera House (G. C. Aschbach, manager): Joseph Proctor appeared as the Jibbenainosay in Nick of the Woods, 4th, to very small business. Blood-and-thunder drama do not take well with our people. With the exception of his daughter the co. was very poor. The Jesse James comb. comes 19th, to be followed by Barney McAuley, 26th.

ITEM: The property man of the Opera House has grown careless. An organ was borrowed on Christmas night for Kate Claxton in the Two Orphans, and up to present writing the owner has seen or heard nothing of the instrument except that it stands in a private box at the Opera House. Manager Aschbach should pay more attention to such matters.

BRADFORD.

Wagner Opera House (Wagner and Rein, proprietors): Only a Woman's Heart, New Year's afternoon and evening, to immense houses. The play was generally pronounced to be very attractive. Young Mrs. Winthrop, 4th, by a "home co." from the Madison Square Theatre. The Black Dwarf was booked for the 5th, and New York After Dark for the 7th, but both have gone to meet little Eva far from this neck o' woods.

Gem Theatre (M. J. Cain, proprietor): For week 7th, George France in drama of Black Game. The variety parts include Lew Hawkins and Ben Collins, Ethel Earle, Lawrence and Valentine, Emma Leon, Maud Sinclair and W. W. Allen.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Buffalo Bill, 12th; Dion Boucicault, in Shaughraun, 14th, 15th; John E. Owens co., 16th, 17th, 18th, 19th. Frank Mayo closed a brief engagement of five nights, to light business, 5th. The Kernells, Wheatley and Trainor co. gave a most excellent show to a good house. The co. is one of the best and deserved much better patronage.

Providence Opera House (George Hackett, manager): Haverly's Minstrels, 11th, 12th; Margaret Mather, 14th, week, Gus Williams, in One of the Finest, closed a week's engagement Saturday night. The houses were light entire week, except at the matinees, when each lady was presented with a very pretty doll.

Theatre Comique (Hopkins and Morrow, managers): Arrivals 7th: Harry Rogers' Majestics, St. George Hussey, Electric Quartette, Hamlin and Keeler, Frank Melrose, Delia Lovini, Mosley and Hague, Kittie Sheppard, Frank Livingstone. Departures 5th: Tin Pan Fields, Wayne and Wilson, Jennie Schuman, Lamont Trio, Charles French and Alice Clark, the Four Shamrocks, Ed. Webster, Dan Sheenan, Joe Brock, James Ryan. Business has been of the best here for the past week. The afterpiece for the week is entitled, Wanted an Entire New Company for the Cape Cod Route.

Drew's Dime Museum: Arrivals 7th: Charles Shilling, Charles Smith. Previous attractions still remain as reported, with the exception of Chang, the Chinese giant, and Victor Jerome.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Rose Eytinge Dec. 31, 1st and 2d, to very bad business. The Winter's Tale and other plays failed to attract the attention they merited. Miss Eytinge is a fine artiste, and under favorable auspices would draw in the South. Commercial depression at present tells upon all kinds of business, and the theatre is no exception. Leavitt's Minstrels, to a bad house, 4th; entertainment very fair. Outlook for Boucicault tolerably good. Hanlons 18th and 19th; Annie Pixley 22d, 23d, 24th; Our Goblins 25th and 26th.

ITEM: Weather here the coldest in ten years.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Haverly's Strategists opened to a good house, Dec. 31, and continued New Year's matinee and night, also Wednesday. The whole affair is one of laughter and made a great hit. Rest of week was filled by Hayden and Phillips' Japanese troupe, to very good house.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): J. H. Haverly's Comedy co. in a four-act comedy, entitled Our Strategists, 2d, to a small house. It is the most laughable thing that has appeared here in years. The audience was so highly entertained that they called the co. before the curtain several times.

CHATTANOOGA.

James' Hall (Stoops Brothers, managers): Bertha Welby presented The Hunchback, to a fair and fashionable audience, 2d. She has improved very much in the last year, and her support is very good. Hyer's Comedy co., 11th and 12th.

TEXAS.

GALVESTON.

Tremont Opera House (Riley and Greenwall, managers): Clara Morris opened Dec. 27 for three nights; first and second nights standing room only, third night very good house. Shook and Collier's Lights o' London opened 30th for six performances. Crowded houses; first night standing-room only.

New Harmony Theatre (L. E. Spencer, manager): Muldoon's Picnic three nights, to a rather light business.

ITEM: Manager Henry Greenwall, on Christmas Day, during the matinee, was called on the stage and presented with a handsome diamond mounted Jurgensen watch, bearing his monogram and other appropriate legends. It was a gift from his employes and friends.

FORT WORTH.

Opera House (Max Elser, manager): Walters' States Attorney co. appeared 2d and 3d to fair houses. John Dillon in the principal card; rest of co. fair. Business been good through the State. Mabel Norton comb. appeared 4th in Queen's Evidence, 5th in Gilded Age, for the benefit of City Fire Department.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Dec. 29, Ida Siddons' Mastodons amused a large audience, consisting mostly of the sterner sex. Only four ladies were present. The performance was only middling. Receipts, $330. The Imperial Dragon Japan troupe appeared 31st to a small but well-pleased audience. The inclemency of the weather prevented many persons from attending, and such persons missed one of the most novel and curious performances ever witnessed in the city. We will not particularize, but say everything was good, and regret that better weather and a better house did not greet them. Milton Nobles will appear 3d.

ITEMS: Muldoon's Picnic, which was billed for Dec. 24, are trying to change their date and appear 9th.—Haverly's Silver King is negotiating with Mr. Batsell for a date, which will probably be the 24th.—Mr. Batsell's lease will commence March 1, for three years.—Walter K. Perkins, of the Jollities, has had several good offers, but he prefers to cling to the Jollities. He is at present in Corsicana.—J. A. Morris and wife (Lilian Brown) and Dolly Warren are still at the Binkley, in this city.

TYLER.

Albertson Opera House (E. Albertson, manager): The Morris-Sullivan Shirt Agar co. occupied the boards Dec. 28 and 29 in Shirt Agar. Coming immediately after Wards, and being rather weak, criticisms were unfavorable, and very small houses were had. John Dillon is booked for 10th in States Attorney.

ITEM: Readers of THE MIRROR can find it on sale at A. E. Hunt's news-stand.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): Fred. Warde made a profitable stay Christmas week, and deepened the impression already made here as a first-class tragedian. Some of his support was very poor. Hess' Opera co. returned from Monterey, Mexico, and were with us, 1st and 2d. Minnie Madera, 3d, 4th and 5th. Only fair business for both.

Casino Hall (Sam Hart, manager): Seeman, the leger-demain artist, to a good house, 3d.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Dec. 27, 28 and 29, Lytton Sothern to good houses.

Gray's Opera House (Johnson and Sears, managers): Dec. 27 and 28, Dion Boucicault, in The Shaughraun, drew good houses. Owing to sickness Mr. Boucicault was unable to appear at the matinee 29th.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Banks McKenzie, manager): The extended engagement of the Chicago Church Choir Opera co., Dec. 24 and 25, did not draw as expected. Patience 27th; Pinafore 28th.

Salt Lake Theatre (Caine and Clawson, managers): The Dramatic comb. presented Lancashire Lass, 29th, afternoon and evening, to good houses. Home Dramatic co., New Year's Day, afternoon and evening, in The Life of an Actress, to large and fashionable audiences. There is the fourth successive New Year's this co. have held the boards, and never failed to please.

VIRGINIA.

DANVILLE.

Opera House (J. E. Cattlin, manager): J. H. Haverly's Minstrels, Dec. 29, to crowded house. Throw, to a good one. Mason's Humpty Humpty, 1st, to two performances. A good troupe, but very poor business. Rice's Pleasure Party, 10th.

LYNCHBURG.

Haverly's Minstrels—Kit Clarke's co.—amused a large audience Dec. 31. It is a good co., but not such a one the people expected to see. Not that we know more about minstrel shows than all the rest of the world, but a small co. coming under Haverly's name fails to satisfy a people who have been used to seeing his Mastodons.

RICHMOND.

Theatre (W. T. Powell, manager): Haverly's Minstrels played to a packed house on the 31st. Rice's Pleasure Party drew small audiences, 4th and 5th.

ITEM: A movement has been set on foot to have a musical festival here next May. Charles L. Siegel, who opened the agitation, has been in correspondence with Chas. E. Locke, and the latter proposes to furnish the following attractions for two evening performances and a matinee for the sum of $12,000. Theodore Thomas and orchestra, Frau Materna, Winkelmann, Scaria, Winant, Teodt Remmertz; another soprano to be named hereafter; Christine Nilsson. Mr. Siegel, who has been prominently identified with the musical interests of this city for years past, and who has never failed in any of his undertakings, has met with so much success in his efforts to secure the above amount, that there is but little doubt of his ability to raise it.

PETERSBURG.

Academy of Music (John B. Ege, manager): Haverly's Minstrels, 3d, to crowded house. Fanny Mountcastle in East Lynne, 4th, to light business. Hazel Kirke, 10th; Salsbury's Troubadours, 16th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Maggie Mitchell appeared Dec. 31 and 1st in Pearl of Savoy, Fanchon and Mignon having crowded houses. Baker and Farron 15th, 16th; George H. Adams, 17th.

Academy of Music (Charles Shay, manager): Baldwin's Famous Nonpariels this week to good business.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Sol Smith Russell opened Dec. 30, to good business, and played a very successful engagement of three nights. House closed rest of week.

Academy of Music (Harry Deakin, manager): Augustin Daly's co., in Passing Regiment and 7-20-8, played to large and appreciative audiences, opening Dec. 31, for three nights and New Year's matinee. The event of the week was the Thomas concert, 3d, Arion Society assisting. House was crowded in spite of the bitter cold weather.

ITEMS: Sullivan's Malonev Raffle co. gave the best show at Slensby's that that theatre has had for some time.—The Villas opened at the Academy, 4th, for three nights.—We are indebted to W. H. Lykins, manager of Tootle's Opera House, St. Joseph, Mo., for courtesies during our Christmas visit home.

JANESVILLE.

Myers' Opera House (C. E. Mosley, manager): McWade, in Rip Van Winkle, to fair business, 2d. The Villas, 9th, 10th; Mountain Pink, 19th; Banker's Daughter, 22d.

RACINE.

Blake Opera House (John Vaughan, manager): Sol Smith Russell was welcomed by a large and fashionable audience, 2d. Tom Dilloway was admirably personated by the star, and he won abundant applause. His support was very good. Young Mrs. Winthrop is underlined for the 16th.

ITEMS: John Whiteley was in the city the first of the week, visiting friends. The following is a letter that was published by one of our weekly papers; but its contents are stongly contradicted by Manager Vaughan. In fact, he says that he has contracted for all of Frohman Brothers' attractions:

"NEW YORK, Dec. 18, 1883.

"*Editor Advocate, Racine, Wis.:*

"MY DEAR SIR—I have received communications from several people in Racine asking us why our attractions do not appear there. I will state that it is solely on account of the manner in which the management of the Opera House is conducted. We do not feel justified in hazarding an engagement in Racine with our co. so long as Mr. Vaughn has charge of the Opera House, as his methods of doing business are such as to militate against success. Yours truly,

"GUSTAVE AND CHARLES FROHMAN."

EAU CLAIRE.

Eau Claire Opera House (J. E. Case, manager): Laura Dainty, in A Mountain Pink, 3d, gave an excellent entertainment to fair business. The German Farmer came 4th, to good business.

ITEM: Harry Hawk and Jenny Morrisey seem to think that Minneapolis is to become the metropolis of the West, as they have invested some $6,000 in real estate in that city.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Harry Lacy's Planter's Wife comb. Dec. 31, three nights. The performance New Year's Day was the only one on which they drew anything like an ordinary house. The company is a good one, with an exception or two. Power of Money comb. began a week's engagement 7th.

Theatre Royal (J. B. Sparrow, manager): Leon's Pantomime show opened for four nights, 2d: business fair. Aday Gray, in East Lynne, week of 7th.

ITEM: The Royal Scots gave two performances of Jessie Brown 3d and 5th; they were well attended.

OTTAWA.

Grand Opera House (John Ferguson, manager): W. L. Smith's Bell Ringers, 1st, to light house. Ada Gray, in East Lynne, 3d and 4th and matinee 5th, to fair business. Co. deserved better houses.

ITEM: The Dime Museum attracts large audiences nightly. Fair show.

HAMILTON.

Grand Opera House (J. R. Snackman, manager): Hyde and Behman co. appeared to large audiences of matinee and evening, New Year's, but were badly hissed, as a number of the performers were in a state of intoxication. Corinne Merriemakers, 4th and 5th, to fair business.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager and proprietor): Patterson's New York Opera co., in Queen's Lace Handkerchief, to only fair business, Dec. 31. The opera was not thought much of, though the co. is good. Hyde and Behman, in Derby Day, 2d, to fair business.

LONDON.

Grand Opera House (J. M. Lathrop, manager): The New York Opera co. presented Queen's Lace Handkerchief, 1st, matinee and evening, to good houses. Hyde and Behman produced their specialties 3d, to fair house. They close their season at Chatham, Ont. Corinne Merriemakers are billed for 11th with matinee.

BROCKVILLE.

Grand Opera House (George T. Fulford, manager): Corinne came New Year's to good houses, matinee and evening. Ada Gray in East Lynne 2d to a $200 house.

TORONTO.

Grand Opera House (G. B. Sheppard, manager): Augustin Daly's comedy, 7-20-8, was produced for first time here New Year's week by Rehan's co. Business was very good fore part of week, the house being packed the two performances on New Year's day. Owing to extremely cold weather the attendance was only fair the last three nights. The co. is a good one, and they made the most of their parts. House closed till 10th, when Thatcher, Primrose and West's Minstrels come for two nights.

ITEMS: Theodore Thomas' Orchestra and Concert co. gave one performance at Horticultural Pavilion 7th to large attendance.—Gus Moulton, in advance of the T., P. and W. Minstrels arrived 4th, and at present writing has nearly every dead wall and shop-window filled with bills.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Montreal, 7, week; Port Huron, Mich., 14, Flint, 15; E. Saginaw, 16; Bay City, 17; Grand Rapids, 18, 19; Muskegon, 21; Kalamazoo, 22; Coldwater, 23; Hillsdale, 24; Battle Creek, 25; Jackson, 26; Lansing, 28; Ann Arbor, 29; Ypsilanti, 30.

ALBAUGH AND PARSLOW: Lock Haven, Pa., 11; Pittsburg, 14, week; Jamestown, N. Y., 24.

ANNIE PIXLEY (Robert Fulford, manager): N. Y. City, 7, week; Charleston, S. C., 21, 22, 24.

AUGUSTIN DALY'S COMPANY No. 2: Indianapolis, 10, 11, 12; Cincinnati, 14, two weeks; Columbus, 21, 22, 23, 24; Louisville, 31, Feb. 1, 2.

ADAMS' HUMPTY DUMPTY: Louisville, 7, week; Zanesville, O., 21; Wheeling, W. Va., 17; Washington, 21, week.

ATKINSON'S COMEDY CO.: Keene, N. H., 10; North Adams, Mass., 11; Ft. Edward, N. Y., 12; Saratoga, 14; Oneida, 15; Seneca Falls, 17; Canandaigua, 18; Lockport, 19.

ADAMS-WALLACE-VILLA CO. (Sam. B. Villa, manager): Janesville, Wis., 9, 10.

BOSTON THEATRE CO. (Salma): Philadelphia, 24, three weeks; Baltimore, Jan. 14; Cincinnati, 28, week; Louisville, Feb. 4, week; St. Louis, 11, two weeks.

BOSTON THEATRE CO. (White Slave): Northampton, Mass., 10; Westfield, 11; Northampton, 12; Holyoke, 14; Meriden, Ct., 15; Willimantic, 16; Webster, Mass., 17; Worcester, 18, 19; Danbury, Ct., 22.

BUNCH OF KEYS (Frank Sanger, manager): Williamsburg, 7, week; Columbus, O., 24, 25, 26; Richmond, Ind., 27; Springfield, O., 28; Hamilton, 29.

BUNCH OF KEYS (Dudley McAdow, manager): New Britain, Ct., 10; Winsted, 11; Pittsfield, Mass., 14; Rondout, N. Y., 15; Poughkeepsie, 17; Newburg, 18; New Brunswick, N. J., 19; Richmond, Va., 21, 22.

BELLA MOORE (W. A. Gregg, manager): Mercer, Pa., 11; Franklin, 12, Titusville, 14, 15; Corry, 16; Jamestown, N. Y., 17.

BERTHA WELBY (H. A. D'Arcy, manager): Little Rock, Ark., 15, 16.

BARNEY MCAULEY: Scranton, Pa., 11, 12; Bethlehem, 14; Allentown, 15; Mauch Chunk, 16; Pottsville, 17; Harrisburg, 18, 19; Pittsburg, 21, week.

BARRY AND FAY: Morristown, N. J., 11; Paterson, 12; N. Y. City, 14, week; Fall River, Mass., 29.

BAKER AND FARRON (L. E. Weed, manager): Cincinnati, 7, week; Columbus, 14; Wheeling, W. Va., 15, 16; Zanesville, O., 19; Lafayette, Ind., 22.

BARTLEY CAMPBELL'S SIBERIA: Chicago, 7, two weeks; Dubuque, Ia., 28, 29.

BARTLEY CAMPBELL'S WHITE SLAVE: Rochester, 7; Philadelphia, 14, week; Baltimore, 21, week; Washington, 28, week.

BUFFALO BILL (W. F. Cody): New Haven, Ct., 10; Hartford, 11; Providence, 12; Brockton, Mass., 14; Waverly, 15; Manchester, N. H., 17; Lowell, Mass., 19; Lawrence, 21; Salem, 22; Lynn, 23.

BEN COTTON CO: Council Bluffs, Ia., 10, 11, 12; Lincoln, 14, 15, 16; Plattsmouth, 17; Weston, Ia., 18, 19; Chicago, 21, week.

BOSTON COMEDY CO.: Oldtown, Me., 7, week; Orono, 14, week.

CLARA MORRIS: Cedar Rapids, Ia., 10; Peoria, Ill., 11; Springfield, 12; Detroit, Mich., 14, week; Grand Rapids, 24; Cleveland, 28, week.

CHARLOTTE THOMPSON (F. L. Yeamer, manager): Chicago, 7, week; Ft. Wayne, Ind., 14; Sandusky, O., 15; Erie, Pa., 16; Buffalo, N. Y., 17, 18, 19; Lockport, 21; Binghamton, 22; Syracuse, 23, 24; Cohoes, 25; Troy, 26; N. Y. City, 28, two weeks.

C. B. BISHOP: Shreveport, La., 14; Marshall, Tex., 15.

CHANFRAU: Parkersburg, W. Va., 10; Marietta, O., 11; Chillicothe, 12; Columbus, 14, 15; Richmond, Ind., 16; Indianapolis, 17, 18, 19; Chicago, 28, week.

CARRIE SWAIN: Oswego, N. Y., 10; Syracuse, 11, 12; Buffalo, 14, 15, 16; Columbus, O., 18, 19; Chicago, 21, week.

C. A. GARDNER (John W. Dunn, manager): Ypsilanti, Mich., 10; Ann Arbor, 11; Toledo, O., 12; Vermont, 14; Sandusky, 15; Tiffin, 16; Fostoria, 17; Findlay, 18; Lima, 19; Bellefontaine, 21; Kenton, 22; Sidney, 23.

C. L. DAVIS: Oswego, N. Y., 21; Oneida, 22.

C. L. HOWARD'S CO.: Boston, 7, week.

CHARLES COLLINS: Delhi, N. Y., 7, week; Paterson, N. J., 14, week.

CORA VAN TASSEL: Pittsburg, 7, week; Altoona, Pa., 14; Tyrone, 15; Harrisburg, 16; Johnstown, 17; Cumberland, Md., 18; Annapolis, 19; Washington, 21, week.

DEVIL'S AUCTION (Frank Gardner, manager): Canton, O., 11, 12; Cleveland, 14, week; Pittsburg, 21, week.

DANITES CO.: Columbus, O., 7, week.

LAWRENCE BARRETT (Joseph Levy, manager): N. Y. City, 7, two week; Philadelphia, 21, two weeks; Pittsburg, Feb. 4, week; Columbus, 11, week; St. Louis, 18, week.
LIZZIE HAROLD (Princess Chuck): Milford, Mass., 10; Woonsocket, R. I., 11; North Adams, Mass., 12; Fall River, 14, 15; Brockton, 16; Taunton, 17; New Bedford, 18; Newport, R. I., 19.
LORETTA ELLANI: Sparta, Minn., 14; Stevens Point, 15; Wausau, 16; Appleton, Wis., 17; Green Bay, 18; Neenah, 19.
LIZZIE EVANS: Nevada, Mo., 10; Ft. Scott, Kan., 11, 12; Springfield, Mo., 14, 15; Carthage, 16, 17; Fort Smith, Ark., 18, 19; Little Rock, 21, 22; Pine Bluffs, 23; Hot Springs, 24, 25, 26; Texarkana, 26; Jefferson, Tex.; 29; Marshall, 30; Palestine, 31; Houston, Feb. 1, 2; New Orleans, 4, week.
LOUISE REAL: San Francisco, 14, week.
LIGHTS O' LONDON (Central): F. A. Dubois, manager): Bradford, Pa., 10, 11, 12; Buffalo, 14, week; Rochester, 21, week.
LIGHTS O' LONDON (Eastern): B. H. Butler, manager): Jamestown, N. Y., 9, 10; Philadelphia, 14, two weeks; N. Y. City, 28, three weeks.
LIGHTS O' LONDON (Western): Walter Collier, Jr., manager): Leavenworth, 10, 11, 12; Kansas City, Mo., 14, week; St. Joe, 21, week; Des Moines, Ia., 28, 29; Cedar Rapids, 30, 31; Dubuque, Feb. 1, 2.
LIGHTS O' LONDON (Southern): Charles Atwood, manager): Montgomery, Ala., 14, 15, 16, 17; Selma, 18, 19; Nashville, 21, week; Knoxville, 28, 29, 30.
MONJESKA: New Orleans, 7, week; Austin, Tex., 14.
MINNIE MADDERN (Legend White, manager): Galveston, 10, 11, 12; Vicksburg, Miss., 14, 15; Jackson, 16; Meridian, 17; Mobile, 18, 19.
M. B. CURTIS: Buffalo, 10, 11, 12; Bradford, Pa., 14; Erie, 15; Akron, O., 17; Canton, 18; Mansfield, 19; Columbus, 21, 22; Dayton, 23; Springfield, 24; Bellefontaine, 25; Delaware, 26; Urbana, 28; Lima, 29; Tiffin, 30; Piqua, 31; Toledo, Feb. 1, 2.
MAUDE GRANGER (Her Second Love): Troy, N. Y., 10, 11, 12; Philadelphia, 14, week.
MESTAYER-BARTON CO.: Baltimore, 7, week; N. Y. City, 21, week.
MILTON NOBLES: Waco, Tex., 11, 12; Austin, 14, 15; San Antonio, 16, 17.
MARIE PRESCOTT: Cincinnati, O., 14, week.
MAGGIE MITCHELL: Indianapolis, 10, 11, 12; Louisville, 14, week; St. Louis, Mo., 21, week.
MARGARET MATHER (J. M. Hill, manager): Brooklyn, 7, week; Providence, 14; week; Philadelphia, 21, week; Albany, 28, 29, 30; Boston, Feb. 4, three weeks.
MRS. LANGTRY (Charles Mendum, manager): N. Y. City, 7, three weeks.
MOUNTAIN PINK CO.: Hastings, Minn., 10; Faribault, 11; Owatonna, 12; Rochester, 14; Winona, 15; Lacrosse, Wis., 16; Portage City, 17; Madison, 18; Janesville, 19; Beloit, 21; Rockford, Ill., 22; Elgin, 23; Aurora, 25; Chicago, 28, week.
MADISON SQUARE (Esmeralda; H. Rockwood, manager): Worcester, Mass., 10; Springfield, 11; Hartford, Ct., 12; Philadelphia, 14, week; Baltimore, 21, week; Williamsburg, 28, week, Brooklyn, Feb. 4, week; N. Y. City, 11.
MADISON SQUARE (Young Mrs. Winthrop; E. M. Roberts, mgr.): Chicago, 31, two weeks; Springfield, Ill., Jan. 14; Peoria, 15; Burlington, Ia., 16; Quincy, Ill., 17; Aurora, 18; Rockford, 19; Terre Haute, Ind., 21; Evansville, 22; Memphis, 23 to 26; New Orleans, 28, week.
MADISON SQUARE (Hazel Kirke; Charles A. Haslam, manager.): Petersburg, Va., 10; Charleston, S. C., 11, 12; Savannah, Ga., 14, 15; Augusta, 16; Macon, 17; Atlanta, 18, 19; Columbus, 21; Eufaula, Ala., 22; Selma, 23; Montgomery, 24; Mobile, 25, 26; Birmingham, Ala., 28; Rome, 29; Chattanooga, Tenn., 30, Knoxville, 31.
MADISON SQUARE (Rajah; Charles McGeachy, mgr.) Cincinnati, Jan., 7, week; Indianapolis, 14, 15, 16; Rockville, 17; Terre Haute, 18, 19.
MESTAYER'S TOURISTS SPECIALTY CO. (H. W. Brown, manager): Minneapolis, 31, week; Council Bluffs, Ia., 7; Plattsmouth, Neb., 8; Lincoln, 9, 10; Nebraska City, 11; St. Joe, Mo., 12
MESTAYER'S TOURISTS (A. S. Pennoyer, manager): Philadelphia, 7, week; N. Y. City (Mt. Morris), 14, week; Williamsburg, 21, week.
MORRIS SULLIVAN SHIEL AGAR CO.: Mineola, Tex., 10; Wills Point, 11; Terrell, 12; Dallas, 14, 15, Ft. Worth, 16, 17; Waco, 18, 19.
MATTIE VICKERS: Painesville, O., 10; Ashtabula, 11; 12; Warren, Pa., 14; Corry, 15
NELL E BOYD: Eureka, Cal., 7, week.
NELLIE MASKELL: Minneapolis, Jan. 14, week; St. Paul, 21, week.
NOBODY'S CLAIM CO.: Chicago, 7, week.
NAT GOODWIN: Boston, 7, two weeks; N. Y. City, 21.
NEIL BURGESS (Fred Burgess, manager): Pittsburg, 7, week; Cleveland, 14, week; Buffalo, 21, 22, 23; Watertown, N. Y., 25; Oneida, 26; Syracuse, 28, 29, 30; Rochester, 31, Feb. 1, 2; Troy, 4, 5, 6; Albany, 7, 8, 9.
N. S. WOOD: N. Y. City, 7, week.
OLIVER DOUD BYRON: Schenectady, N. Y., 9, 10; Gloversville, 11; Utica, 12; Rome, 14; Oswego, 16, 17; Rochester, 18, 19; Medina, 21; Lockport, 22; St. Catherines, Ont., 23; Toronto, 24, 25, 26; Brantford, 28; Hamilton, 29, 30; Buffalo, 31, Feb. 1, 2; Erie, Pa., 7, 8, 9; Ashtabula, O., 5; Elyria, 6; Cleveland, 7, 8, 9; Pittsburg, 11, week.
ONLY A FARMER'S DAUGHTER (J. Frank, manager): Minneapolis, 18, 19; Stillwater, 21; St. Paul, 22, 23; Winona, 24; Rochester, 25; Kasson, 26; St. Peter, 28.
ONLY A WOMAN'S HEART CO.: Syracuse, 11, 12; Troy, 14, 15, 16; Cohoes, 17; Fort Edward, 18; Glen's Falls, 19; Ottawa, Ont., 28; Brockville, 29; Kingston, 30; Belleville, 31.
OUR GOBLINS: Danville, Va., 10; Charleston, S. C., 25, 26.
OUR SUMMER BOARDERS (Elliott Barnes, manager): Danville, 10; Crawfordsville, 11; Lebanon, 12; Indianapolis, 14, 15, 16; Terre Haute, 17, 18, 19; Chicago, 21, week; Joliet, Ill., 28; Peoria, 29; Decatur, 30; Springfield, 31; Jacksonville, Feb. 1; Alton, 2,
PALMER-ULMER DANITES CO.: Harrisburg, Pa., 10; Altoona, 11; Johnstown, 12; Washington, 14, week; Baltimore, 21, week; Philadelphia, 28, week.
PASSION'S SLAVE CO.: Herkimer, N. Y., 10; Oneida, 11; Seneca Falls, 12; Auburn, 14; Waterloo, 15; Geneva, 16.
PALMER-ULMER '49 CO.: Johnstown, Pa., 12.
POWER OF MONEY CO.: Montreal, Jan. 7, week; Portland, Me., 14; Providence, R. I., 21, week; Troy, N. Y., 28, week.
PALMER-DALY COMEDY CO.: Ansonia, Ct., 10; New Haven, 11; Fall River, Mass., 12
ROBSON AND CRANE: Baltimore, Jan. 7, week; Washington, 14, week.
RHEA (Arthur B. Chase, manager): Chicago, 7, week; Kalamazoo, Mich., 14; Muskegon, 15; Grand Rapids, 16, 17; E. Saginaw, 18; Bay City, 19; Dayton, O., 25, 26; Lafayette, Ind., 21.
RICHARD MANSFIELD: St. Louis, 7, week; Cincinnati, 4, week; Chicago, 21, week; Detroit, 28, week.
ROBERT MCWADE: ; Grand Rapids, Mich., 11, 12
RICE'S SURPRISE PARTY: St. Louis, 7, week; Chicago, 14, week; thence to San Francisco.
RICE'S SURPRISE PARTY No. 2: Springfield, Ill., 10; Keokuk, Ia., 12 Alton, Ill., 14.
RUSH EVTINGE (Cyril Searle, manager): Mobile, 11, 12; New Orleans, 14, two weeks.
RELAND REED (Gustave A. Mortimer, manager): Montgomery, Ala., 10, 11, 12; New Orleans, 14, week.
REHAN'S 7-20-8 CO.: Williamsburg, 7, week.
ROMANY RYE No. 1: Minneapolis, 7, week; St. Paul, 14, week; Milwaukee, 21, week; Grand Rapids, Mich., 28, week.
ROMANY RYE No. 2: Chicago, Dec. 31, week; St. Louis, 7, week; Memphis, 14, week; New Orleans, 21, two weeks; Louisville, Feb. 4, week.
SALSBURY'S TROUBADOURS (C. I. Crouse, bus. agent), Baltimore, Jan. 7, week; Norfolk, Va., 14, 15; Petersburg, 16; Richmond, 17, 18, 19; York, Pa., 21; Lancaster, 22; Reading, 23; Wilkesbarre, 24; Scranton, 25; Easton, 26; Philadelphia, 28, week; N. Y. City, Feb. 4, week; Brooklyn, 11 week.
STETSON'S CONTINUOUS CO.: Boston, 7, two weeks.
SOTHERN COMEDY CO.: Chattanooga, Tenn., 10; Knoxville, 11; Lynchburg, Va., 12; Richmond, 14, 15, 16; Norfolk, 17, 18, 19; Washington, 21, week; Baltimore, 28, week; Philadelphia, Feb. 4, week; Newark, N. J., 10, 11, 12.
SOL SMITH RUSSELL: Sandusky, O., 10; Lima, 11; Xenia, 12; Cincinnati, 14, week; Cleveland, 21, week; N. Y. City, 28, week.
STETSON'S CO. (Glass of Fashion): Philadelphia, 7, two weeks.
SAWTELLE COMEDY CO.: Cortland, N. Y., 7, week.
SUNNY THEATRE CO.: Rockville, Ct., 13; Willimantic, 14; Ware, 15; Ansonia, 16.
THORNE'S BLACK FLAG CO.: Cleveland, 7, week; Milwaukee, 14, week; Chicago, 21, week; Cincinnati, 28, week; Louisville, Feb. 4, 5, 6.
T. W. KEENE: (W. R. Hayden, manager): Northampton, Mass., 10; Holyoke, 11; Springfield, 12; Worcester, 13.
UNCLE TOM'S COMEDY CO.: St. Louis, 7, week.
WILLIAM STAFFORD CO. (Willis Ross, manager): Lebanon, Ind., 14; Peru, 15; Kokomo, 16; Delphi, 17; Mattoon, Ill., 18; Centralia, 19.
WALLACE DRAMATIC CO.: Pittsburg, 7, week; Detroit, 14, week; Cleveland, 21, week; St. Louis, 28, week.
W. J. FERGUSON (W. W. Kelly, manager): Chicago, 7, week; Keokuk, Ia., 9.
W. J. SCANLAN (W. H. Power, manager): Nashville, 11, 12; Cairo, Ill. 14, 15; Jackson, Miss., 16, 17; New Orleans, 21, week.
WORTHLEY'S HIDDEN HAND CO.: Salomon City, Kas., 10; Beloit, 11;
W. H. RIGHTMIRE: Detroit, 7, week.

OPERA AND CONCERT COMPANIES.

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ABBOTT OPERA CO.: Memphis, 7, week; Kansas City, 14, week; San Francisco, Feb. 4, three weeks.
DOROTHY-MOULTON COMIC OPERA CO.: Fulton, N. Y., 10, 11, 12; Syracuse, 14, week.
DOYLE'S BIJOU OPERA CO.: Boston, Nov. 26—indefinite.
BOSTON IDEAL OPERA CO.: Kansas City, Mo., 7, week; St. Louis, 14, two weeks.
CORINNE MEREDITH-ABBEN: London, Ont., 11, 12; Chillicothe, 13, 96.
CHICAGO IDEALS: Madison, Wis., 28, 29.
CAMILLA URSO: Olean, N. Y., 12.
EMMA THURSBY (Concerts): Columbus, O., 11; Keokuk, Ia., 28.
FAY TEMPLETON: Milwaukee, 7, week; Chicago, 14.
FORD'S OPERA CO.: Washington, 7, week; Baltimore, 14, two weeks.
GRAU'S EAGLISH OPERA CO.: Minneapolis, 28, 29, 30; St. Paul, 31, Feb 1, 2.
GRAU'S FRENCH OPERA CO. (Aimee): N. Y. City, Dec. 31, three weeks.
HESS' OPERA CO. (C. D Hess, manager): New Orleans, 7, two weeks.
HUNGARIAN GYPSY BAND: N. Y. City, Dec. 11, two months.
MCCAULL'S OPERA COMIQUE CO.: Philadelphia, indefinite.
MCCAULL'S CASINO CO.: Baltimore, 14, week; Washington, 21, week; Brooklyn, 28, week; Rochester, Feb. 4, 5; Syracuse, 6, 7; Buffalo, 8, 9; Chicago, 11, two weeks.
MCGIBENY FAMILY: Bucyrus, O., 14.
MAPLESON OPERA CO.: Philadelphia, 21, 22, 23; Baltimore, 24, 25, 26; Chicago, 28, week; Cincinnati, Feb. 11, week.
MINNIE HAUK (Concerts): Syracuse, N. Y., 10; Watertown, 11
SAM LUCAS OPERA CO.: Valparaiso, Ind., 14.
ST. QUINTEN OPERA CO.: Leroy, Mo., 11; Parsons, Kas., 12.
WILBUR OPERA CO.: Cincinnati, 7, week; Dayton, O., 14; Lima, 15; Adrian, Mich., 16; Jackson, 17; Flint, 18, E. Saginaw, 19; Bay City, 20, 27.

MINSTREL COMPANIES.

BARLOW-WILSON: Troy, N. Y., 10; Schenectady, 11; Cohoes, 12; Poughkeepsie, 14.
BAIRD'S: Canton, O., 14; Mexico, Mo., 23.
CALLENDER'S (William Welch, manager): Philadelphia, 7, week; Worcester, Mass., 30.
DUPREZ AND BENEDICT'S (C. H. Duprez, manager): Harrisburg, Pa., 10; Carlisle, 11; Lancaster, 12; Columbia, 14; York, 15; Hagerstown, Md., 17.
HAVERLY'S NEW (Kit Clarke, mgr.): Lock Haven, Pa., 15.
HAVERLY'S MASTODON: Newport, R. I., 10; Providence, 11, 12; Worcester, Mass., 14; Springfield, 15; Holyoke, 16; Hartford, Ct., 17; Bridgeport, 18; New Haven, 19; Albany, 21, 22; Troy, 23.
THATCHER, PRIMROSE AND WEST'S: Toronto, 10, 11; Rochester, 12; Brooklyn, 14, week; N. Y. City, 21, week; Boston, 28, week.

VARIETY COMPANIES.

BAVLISS AND KENNEDY'S BRIGHT LIGHTS: Baltimore, 7, week; Philadelphia, 14, week; Newark, N. J., 21, week; New Haven, Ct., 28, week; N. Y. City, Feb. 4, week; Buffalo, 11, week.
CASTLE'S CELEBRITIES: Pittsburg, 7, week; Baltimore, 14, week; Washington, 21, week; Newark, N. J., 28, week; Hartford, Ct., Feb. 4, week; Boston, 11, week.
CANARY'S CO.: Detroit, Jan. 7, week; Buffalo, 14, week; Rochester, 21, 22.
DAVENE'S ATTRACTIONS: N. Y. City, Jan. 14, week.
EVANS, BRYANT AND HOEY'S METEORS: Buffalo, 7, week; Toronto, 14, 15, 16; Canandaigua, N. Y., 17; Elmira, 18; Williamsport, Pa., 19; Scranton, 21; Wilkesbarre, 22; Easton, 23; Paterson, N. J., 24; Burlington, 25; Trenton, 26; N. Y. City, 28, two weeks; Brooklyn, Feb. 11, week.
HARRY MINER'S CO.: Meriden, Ct., 10; New Britain, 11; New Haven, 12; N. Y. City, 14, three weeks.
HOWARD ATHENÆUM CO.: Fall River, Mass., 10; New Bedford, 11; Worcester, 12; Lynn, 19; Philadelphia, 28, week.
IDA CERITO'S AMAZONS: New Philadelphia, O., 10.
IDA SIDDONS' BLONDES: Philadelphia, 21, week.
KENNELL CO.: Boston, 7, week; Albany, N. Y., 14; Troy, 15, 16; Amsterdam, 17; Utica, 18; Batavia, 19; Buffalo, 21, week; Cincinnati, 28, week.
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MANCHESTER-JENNINGS CO. (H. W. Williams, mgr.): Cincinnati, 14, week.
M. B. LEAVITT'S ALL-STAR SPECIALTY CO.: Philadelphia, 7, week; Pittsburg, 14, week.
PAT ROONEY: Salem, Mass., 10; Chelsea, 11; Marblehead, 12; Newburyport, 14.
RENTZ-SANTLEY CO. (Sam T. Jack, manager): Fond du Lac, Wis., 11; Oshkosh, 12; Dubuque, Ia., 17; Omaha, Neb., 18, 19; Denver, 28, week; Georgetown, Feb. 4.
STEPHENS-GRAY CO.: Baltimore, 28, week.
SULLIVAN'S MALONEY'S RAFFLE CO.: Minneapolis, 7, week; St. Paul, 14, week; Chicago, 21, week: Detroit, 28, week.
TWO JOHNS CO.: Cincinnati, 7, week; Chicago, 14, week; Detroit, 21, week; Pittsburg, 28, week.

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HOWORTH'S HIBERNICA: Chester, Pa., 10; Germantown, 11; Norristown, 12.
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PROF. REYNOLDS (Mesmerist): Erie, Pa., 16 to 19; Cincinnati, 21, two weeks.
ROYAL MARIONETTES: Beaumont, Tex., 10, 11, 12; Orange, 14, 15, St. Charles, 16, 17; Houston, 18, 19; Galveston, 21, 22; Columbus, 23, 24; San Antonio, 28, 29; Austin, Feb. 1, 2.
ROYAL JAPANESE TROUPE: Ironton, O., 12; Portsmouth, 14; Chillicothe, 15; Springfield, 16.
TONY DENIER'S HUMPTY DUMPTY: Brooklyn, 7, week; N. Y City, 14, week.

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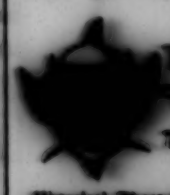

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Mr. Mansfield Thrashed.

A novel supper scene was enacted at Louisville by the star and leading man of the Parisian Romance company after the performance on Wednesday night of last week. It took place in the dining-room of the Louisville Hotel, where a cold collation was served to the company.

Richard Mansfield, whose refined and courteous manners to ladies were much appreciated at the Union Square Theatre, has been in the habit, since he set out on his new tour, of thrusting himself upon such of the unfortunate members of his company as chanced to be at table whenever he entered a hotel dining-room, and annoying them with personalities which he professes to consider wit. His remarks are usually addressed to ladies in a species of impertinence difficult to openly resent. On this occasion, however, Mansfield made use of an expression which Leonard Outram, the leading man of the company, felt it necessary to take up.

At the table sat Mrs. Sol Smith, Jessie Glassford, May Brookyn, Mansfield and Mr. Outram. Mansfield related an anecdote, the point of which he sought to strengthen by introducing the elegant adjective "bloody." Miss Brookyn objected to it. Mansfield sneeringly replied, it is said, that "the objection was affected and silly," and added that "a woman on the stage should be prepared to hear stories more or less indelicate and words more or less coarse without disapproval or resentment." The ladies strongly objected to this statement, and Mr. Outram took up their case. Mansfield warned Outram not to interfere, threatening to punch his head.

The altercation rapidly gathered heat and ended in the Baron Chevrial being briskly kicked into the hallway by Henri de Targy, who there administered the beating which a merciful fate had too long averted. Next morning Mansfield's head was more swelled than ever, albeit he seemed a good deal crestfallen.

The female members of the company held an indignation meeting and resolved that they would not appear on the stage again with Mansfield. The latter, however, asked pardon of Outram next morning, and sent a written apology to the ladies, who thereupon reversed their determination and appeared as usual at night. The facts crept into the Lousville papers, and the story was telegraphed over the country.

The following dispatch was received by us on Tuesday from Mansfield's manager:

ST. LOUIS, Jan. 8, 1884.

Statements published Louisville St. Louis by Outram discharged utterly without foundation.

ALLAN HAMILTON.

No cipher accompanied the above, but we interpret it as a tardy denial of the facts as stated by the Louisville journals, the members of the company and Mr. Outram.

The affair has created considerable excitement in Louisville, and the papers have been flooded with hot-headed letters from the interested parties. The *Commercial* printed a report of the affair which displeased Mansfield, who sent it the following communication:

To the Editor of The Commercial:

LOUISVILLE, Jan. 4.—I beg to inform you that your clever article in your to-day's issue of the *Commercial* is a tissue of falsehoods, and I shall consult with my lawyer at once and proceed against you for libel. I am the very last person in the world to tell questionable stories, and I think you will find it exceedingly difficult to quote any questionable story that I ever told. I certainly did use the word "bloody" in the sense of sanguinary, and Miss Brookyn did most foolishly object, and I did tell Miss Brookyn that such objection is absurd in so far as the word is a harmless one; we find it in as innocent a work as "Helen's Babies" repeatedly. Mr. Outram objected, in a most uncalled for manner, and he received a very sound thrashing, and not I; beyond a scratch from his nails on my forehead I was not touched. I called Mr. Outram to my room Thursday morning and told him to shake hands, which I considered the right thing to do after any little trouble of this kind; and as Miss Brookyn considered she required an apology, I stated to her that if I had said anything to hurt her feelings I regretted having done so. You will receive a further communication from my lawyer.

RICHARD MANSFIELD.

Mansfield also gave the subjoined defense of himself to the *Evening Post* of the same city: "I am *not* in the habit of telling questionable stories; there is not a lady living who can accuse me of having been guilty of such discourtesy. I am not arrogant with the company engaged to work with me. I have, on the contrary, endeavored, so far as it lay in my power, to make the tour as pleasant as possible to all concerned. It is true that I told an anecdote on Wednesday evening about an actor who used the word "bloody" instead of "gory." I did not therefore use the word as an "oath," but in the sense of "sanguinary." Miss Brookyn objected. I endeavored to explain to Miss Brookyn, who is a very estimable and respectable widow lady, that the word "bloody" was not used in an objectionable form; but Miss Brookyn persisted that the word could not be otherwise than objectionable as she understood the word. A mild discussion ensued between myself and Miss Brookyn, during which I remarked that I considered it very foolish for actresses, who have to do and say much worse on the stage, to be so exceedingly squeamish. Mr. Outram here interfered and opened his remarks by saying that he was the only gentleman at the table. After much annoyance during the day and a very arduous day's work, this was more than I could stand, and forgetting that I hold a responsible position—in fact, am no longer a boy at school, where differences are settled with fisticuffs—I told him in round terms that I would punch his head. He desired me to come outside, which I did, and proceeded to give Mr. Outram a sound thrashing. For the benefit of the *Commercial*, which seems to think that it was I who was thrashed, I beg to inform you that I thrashed Mr. Outram down three times, and finally held him down with one arm to avoid his blows and his nails."

Mr. Outram, not to be "downed" in the controversy venture, replied to the above in a letter to the *Commercial*:

To the Editor of The Commercial:

LOUISVILLE, Ky., Jan. 4.—I understand that Mr. Richard Mansfield wishes it to be thought that he [illegible] instead of vice versa on Wednesday night last, Jan. 2, 1884. It goes without saying that a [illegible] physical development must inevitably [illegible] his adversary in the first round. My [illegible] and unbruised face readily [illegible] that I was roundly beaten by Mr. Mansfield [illegible] in his beauty the next morning [illegible] been licked. He says so. *Voila*

[illegible] to become noted as a stagger, nor [illegible] the whipping-master of cubs. It is [illegible] I absolutely deny that I did not shirk an [illegible] engagement to Mr. Mansfield that disposed [illegible] a thrashing than in deserving

LEONARD S. OUTRAM.

Mansfield's silly threat to begin [illegible] the *Commercial*, that [illegible] Mansfield desires to go further into the merits of this case through the medium of a libel suit or otherwise, he will find the *Commercial* always a fair but decided antagonist."

The Cleveland Fire.

The handsome New Park Theatre at Cleveland was entirely destroyed by fire last Saturday morning. The cause of the conflagration was an explosion of gas from a leaking pipe beneath the stage. The explosion took place at 8 A. M., and within half an hour from that time the whole interior of what was considered a fire-proof theatre was a mass of flame. The only thing saved from the burning house was the money-drawer from the box office in the lobby, which contained $100, the advance sales of the McCaull Opera company. This was saved by Louis Hartman, the treasurer, at the risk of his life.

The cold was intense and the firemen worked under great disadvantage. Eleven steamers, three trucks and the aerial ladder responded to the first alarm. In the excitement the fire-proof drop-curtain was not lowered. It is thought that had this been done the auditorium might have been saved.

The loss sustained by Henry Wick and Son, proprietors, will probably reach about $100,000, upon which there is an insurance of $39,000. The Wick Block and theatre together have an estimated value of $175,000. The greatest loss seems to have fallen upon Gus Hartz, the manager. He put everything he had into the enterprise, and is now left with absolutely nothing. The paraphernalia which he used in his entertainments as a magician, and worth, to him, many times their intrinsic value, was removed to the theatre two days before the fire. An insurance of $2,000 on these goods expired two days before the fire.

The Adams Humpty Dumpty troupe, who were playing at the house, lost all their baggage. The band lost their instruments. Mr. Adams had just received special costumes from New York the day before, valued at $600. The Leslie Brothers and the Martinetti Sisters lose $3,000; no insurance. George Barnadoe's loss is $100; Mrs. Tissot, $1,000, with $125 insurance; William Eunice, $400, with no insurance. Business Manager J. H. Kelley has cancelled dates in Cincinnati and Louisville, and will remain in Cleveland during this week. Manager Hanna has kindly offered them the use of the Opera House carpenter-shop to make any properties they may wish. Tony Denier telegraphed to the company his willingness to lend them costumes and properties, and to call on him for any other assistance he can give.

A meeting of the losers by the fire was held Sunday afternoon in the office of the Opera House. L. G. Hanna was appointed treasurer of the meeting. It was finally decided to give a benefit to all the sufferers, at the Opera House and Academy of Music, on Thursday afternoon. At the Opera House The Black Flag, assisted by the ballet from The Black Crook, which will be playing in Akron, and what specialties the Humpty Dumpty troupe can give. At the Academy, Manchester and Jennings, assisted by B. C. Hart's people. Both houses will be furnished free. J. B. Savage will contribute the printing. T. V. Strass, printer of the Park Theatre programme, will furnish the tickets. Welfare and Hall, of the *Sentinel*, will print the programmes. All the local papers have expressed their willingness to do all in their power to boom the benefit.

The Park Theatre will be rebuilt immediately. Dudley Wick, one of the projectors, says: "Work at cleaning out the rubbish will be begun as soon as the walls are cool." Workmen are already engaged for this purpose.

The following telegram was received on Sunday:

CLEVELAND, Jan. 6, 1884.

Editor New York Mirror:

We rebuild immediately on a grander and larger scale. The new house will excel everything in this country.

GUS HARTZ.

Manager Hartz is a popular man and many prominent professionals in this city have sent him letters and telegrams expressing regret at his loss.

An Old Story with Variations.

Mrs. E. M. Post, a lady well known in the profession, arrived home Tuesday morning, after experiencing great hardships on the road through the heartlessness of a manager in whom she had placed too much confidence. She related her story to a MIRROR reporter as follows:

"J. Alexander Brown introduced me to two gentlemen who had just arrived in New York to form a company called 'The New York Combination,' to play the Celebrated Case, Fanchon, The New Magdalen, etc. Their names were Markle and Mitchell, and they seemed to have plenty of money, and were liberal in their advances. To assure Mr. Brown of their solidity they produced bank-books, and referred him to people in New Mexico, who gave him by telegraph the information that both were substantial. We opened at Huntingdon, W. Va., on Dec. 21. Business was bad. We proceeded to Portsmouth by boat, where a like result followed. The two managers here escaped from the hotel, and upon its being discovered that they had departed we searched the town, and, finding them, had them arrested. The landlord of the hotel let them go upon taking the ready money they had with them, which amounted to about seventeen dollars. W. H. Gleason, the stage manager, then tried to run the company, but was unsuccessful. By promises and in other ways he kept us on for a few days, giving out that he had made arrangements for us to go to Cincinnati. This was false. He then expressed our trunks, obtaining passes for the company to Cincinnati, but exempting his own and his family's property. He did not inform us of this, and when we arrived in Cincinnati I met Gustave Frohman, who offered to pay my three dollars' indebtedness to the railway company. When I went to release my trunk I was informed I could not have it till the whole sum of thirty dollars was paid.

"Mr. Gleason and his family escaped free with their trunks and the property-box, and unloaded all expense upon three helpless women. No man with a spark of manliness in him would have done this. The rest of the people are in Cincinnati, but through my friend's assistance I was enabled to come to New York. I think it only right that such conduct should be made public as a warning."

The New Opera, '76.

The manager of the Thalia Theatre will produce, on Washington's Birthday, Goldmark and Englander's new opera, '76. It is their second work, and the success of Prince Consort leads them to hope for a like result in this case. A MIRROR reporter was permitted Tuesday to look at the libretto, and at the same time received from Manager Amberg an idea of the characters.

"In '76," said the manager, "Madame Geistinger will play Marian Musgrove, a Captain in the Continental Army, who afterward assumes many disguises for the benefit of his cause, among them being that of an Indian chief. In the apotheosis, at the finale, she will represent the Goddess of Liberty. There are twenty-two singing and speaking characters, and choruses of soldiers, sailors, Indians and citizens, the costumes being copied, by permission, from authorities in possession of the New York Historical Society. The scenes are laid in three acts—at the Battery, on Murray Hill and at Trenton, N. J. The piece is now in active rehearsal, and the scenery is being prepared. I may in the near future give German grand opera. I will not withdraw The African Journey until after Washington's Birthday. After that, I will engage a company of English artists and send it on the road. I have had many people after it, but have decided that I can do better with it myself. I shall pursue the policy of playing all operas in French and English should success attend this first trial. The costuming of my productions is always correct. Now look at The Beggar Student at the Casino. Who on earth ever saw a Polish peasant attend a fair in Springtime with the light costumes worn in that piece? I see that some papers say I am desirous of giving up the Thalia. I have no intention of so doing."

Letters to the Editor.

FROM ONE ON THE OUTSIDE.

KROKUK, Ia., Jan. 3, 1884.

Editor New York Mirror:

DEAR SIR—Allow me, along with thousands of others, readers of your best of all dramatic papers, to offer my thanks for furnishing such an admirable Christmas paper. I have been a constant reader of THE MIRROR for years, and appreciate it as the medium through which we (the outsiders) get the best and purest intelligence of one of the noblest callings in the world.

Respectfully, HARRISON TUCKER.

NEW WAY OF DOING BUSINESS.

ERIE, Pa., Jan. 5, 1884.

Editor New York Mirror:

SIR:—Mr. John P. Smith, manager for Marie Prescott, booked with me for one night and cancelled the date, but after doing so sent me one hundred dollars without my asking it, and I desire through your columns to thank Mr. Smith for his kindness, it being the first time in my managerial experience that any compensation has been paid me for cancelling dates. I hope other managers will adopt Mr. Smith's way of doing business.

Very respectfully, WILLIAM J. SELL,
Manager Opera House.

THE BENEFIT FOR THE STANDARD SUFFERERS.

NEW YORK, Jan. 5, 1884.

Editor New York Mirror:

DEAR SIR:—I hardly know how to commence this letter, but I think it only right to ask through your columns concerning the distribution of funds received from the benefit given to the Standard Theatre sufferers on the afternoon of the 27th of December.

There were upward of $1,480 taken at the box-office, and, with subscriptions, swelled the amount to fully $1,600. Out of this amount there were bills for printing and cartage for a few costumes and properties; also, I believe, the stage hands were paid at Wallack's.

Up to Jan. 4 the stage hands at the Standard had received nothing, and expected nothing, and only three of the orchestra, who had lost instruments, received anything. It was explained to the company that the orchestra and stage hands were to receive an equal share. The chorus, who lost considerable, received only $10 apiece, which they had to wait for from Dec. 14 until Jan. 3, most of them out of work during this time and needing money badly. It has never been known what the principals received, but it is generally known that they are privileged and therefore got a goodly sum; some of whom were not playing in the opera, and had nothing in the theatre at the time of the fire, and others, who were playing, lost less than many in the chorus. A friend of one of the chorus ladies bought $30 worth of tickets, thinking to help the cause, and that the young lady would at least get a week's board. I do say that Mr. Scarelle should have received the largest amount, as he lost all he possessed in the world; but I suppose he fared like the rest in proportion to his loss. Mr. Ed. P. Temple gave his share, to be distributed among the others, at the last moment; what became of that? Mr. Tony Pastor, who is always a champion of the sufferer, said, that as there was $1,600, each of the chorus should at least get $20 apiece; but you see, *he* was not on the committee. The losses of the chorus being greater in proportion to their salary than all the losses of the principals put together. We hope that by publishing this the public will know much good this benefit was to those who actually need it. I hope we will all get work soon, for $10 will not last more than two or three months.

"ONE OF THE SUFFERERS."

P. S. After paying the chorus, there must have been about $1,200. Did the principals get it all, after the printing and small bills were taken out? Eh?

DR. BISHOP INDIGNANT.

KNOXVILLE, Dec. 26, 1883.

Editor New York Mirror:

DEAR SIR—I wish to call your attention, and through you the attention of all travelling companies, to the following facts:

I was booked for the 9th of this month at Tuscaloosa, Ala., which boasts of an "opera house," managed—more or less—by Samuel F. Alston and Charles Fitts, associated under the firm name and style of Alston and Fitts. In going over the ground in advance of the company, my agent, Mr. Hawley, concluded that the town was not a good one, that it was difficult, in fact impossible, to play it and get to the next stand, Eufaula, without losing a night; so he cancelled the date, notified me of his action, and went his way rejoicing in the thought that he had done a good deed and kept his company "out of a town not worth booking." I immediately wrote to Alston and Fitts, telling them of Mr. Hawley's decision, and supposing that they would make some claim, asked for their bill. They answered very courteously, inclosing a bill for $25 for rent and wanting a date for next season.

I was then going into North Carolina, and not for an instant suspecting that the firm of Alston and Fitts was in such a terrible state of impecuniosity as to compel them to descend to a paltry device to raise the wind, put off for a little time the sending their money, expecting to mail it to them when I went back on my way to Mobile. Judge of my surprise then, when I arrived here yesterday, I found the whole of the advance sale had been attached by a lawyer to cover the claim of What's-his-name and Fitts, and in less than two weeks the bill had swelled from the original sum of $25 to double its size, for now they had tacked on an extra $25 for what they called "damages."

What the damages consisted of they didn't say—nor did their legal representative. I couldn't stop to fight it, and so had to pay the whole bill. The attorney, more honest than his client, knocked off his fee that at first attached to the claim, and as Fitts and the other fellow pocket my $50, and probably get together in a corner and shake hands with each other, and exchange mutual congratulations over beating another "show," I think likely I have got off cheap, for if they have done so well at this distance from their native heath, what might they have done to me if they had caged me at Tuscaloosa? I shudder to think of it.

And so I wish to set myself up as a solemn low comedy warning to all my brother itinerants—if you would escape unscathed keep away from the "opera house" at Tuscaloosa, Ala., as long as it is "managed" by Fitts and the other duck. Yours, C. B. BISHOP.

A DIFFERENT VERSION.

SHERMAN, Texas, Jan. 2, 1884.

Editor New York Mirror:

DEAR SIR:—While I do not care to enter into an argument through the newspapers, I feel called upon to make answer to the letter appearing in your last issue, from Ezra Stevens and Harry Haskell; therefore, if you will kindly allow me a little space I will proceed.

At the meeting in Tyler referred to by these gentlemen, they *did not* give a week's notice, nor was any such thing understood by the management, or any member of the company. The first suspicion of their intention was aroused the day previous to their departure, through a telegram. I at once sought them in relation to the truth of the report, and was met by seemingly *indignant denial*, both expressing themselves as having *no such* thoughts, stating, that if at any time they were to leave, I should be given ample notice of the same.

If the "facts" they mention are to be relied upon, may I ask why they cautioned the operator against making known the contents of their telegram, and still further, why did they creep out of the hotel by the ladies' entrance in the still hours of night; surely, if proper notice had been given these precautions were unnecessary.

Concerning Mr. Stevens (although he left in my debt several hundred dollars, also taking with him costumes of which I hold a bill of sale), except for temporary inconvenience, I am only too glad to get rid of him. Mr. Haskell was only in my employ eight weeks (the time mentioned) and as he received during that time (as my books will show), nearly one hundred and fifty dollars, his statement in relation to the amount of my indebtedness to him must have been a little exaggerated, as his salary was small; however, as he says my property was taken for the purpose of squaring the account, I say no more. As further proof that the statements made by these parties were false in every particular, I copy the following, of which the original is at your service.

SHERMAN, Texas, Dec. 15, 1883.

We, the undersigned, members of Lillian Brown's Jollities, do hereby declare that we exonerate both Mr. and Mrs. Norris (Lillian Brown) from all blame in the temporary disbanding of the company, and that we believe they have both done everything in their power to prevent the same. We further state that the prime cause of this difficulty should be credited to Mr. Ezra Stevens, who, from the first, has done everything possible detrimental to both play and company, failing also on several occasions to report for duty, thereby involving the management in heavy loss. Still further, we would say, the manner in which Mr. Stevens and Mr. Haskell left the company, giving no notice whatever, was both dishonorable and unprofessional, and cannot be too strongly condemned.

(Signed) H. W. MAYNARD,
Acting Manager.
DOLLY WARREN,
WALTER PERKINS,
L. H. BROWN,
W. F. GARDNER,
FRANK CHANDLER,
Advance Agent.

In conclusion may I ask that this letter not only shall be a *complete denial* of what has been said, but (knowing the character of both Mr. Stevens and Mr. Haskell) of anything they may say in the future.

Very truly yours, J. ADAHM NORRIS,
Manager Jollities.

More Compliments.

The Baltimore Telegram.

THE NEW YORK MIRROR, one of the very ablest dramatic papers published in the United States, and accepted by the profession and the public as one of the most reliable, issued a Christmas Number of twenty pages, enclosed in a handsome cover bearing a fine representation of Fanny Davenport as Fedora, and scenes emblematic of the season. The interior embellishments are superb, and there is a large number of interesting and entertaining contributions from numerous writers, well known in the dramatic profession and literature, all in addition to the usual weekly budget of editorials and news. THE MIRROR is a perfect reflex of the dramatic events of the week, and is conducted by Editor Harrison Grey Fiske with such dignity, taste and enterprise as to fully entitle it to the high favor in which it is held.

St. Paul (Minn.) Pioneer Press.

The Christmas Number of THE NEW YORK MIRROR is this year an elegant folio, with a cover—itself a work of art, illustrating Miss Davenport announcing the death of Ivan in Fedora. Its contents, beside the usual coulisses chat, contains literary matter appropriate to the season.

Connersville (Ind.) Times.

The Christmas Number of the NEW YORK MIRROR is a model of beauty and richness. It contains a feast of good things, in the way of literature and art, and is handsomely printed on twenty pages—all for ten cents per copy.

On New Year's Eve William Stafford and his manager gave their company a pleasant surprise. The company had concluded their evening's performance at Bellefontaine, O., and were invited to a "Shakespearean dinner" at the Miltenberger House. The *menu* was printed on satin, and interspersed with quotations from the plays of the bard. Toasts were numerous, that of THE NEW YORK MIRROR being responded to by Mr. Stafford. Among those present were Mr. Stafford, Willis Ross, Charles F. Tingay, John Hannon, Henry Hanscombe, A. M. Low, S. E. Russell, Frank Evans, Charles Bennett, W. H. Bokee, Charles Thornton, J. H. Mahoney, L. Tupper, Mrs. Charles Thornton, Mrs. E. W. Frisbe, Misses Evelyn Foster, Reynolds and Mattie Woods.

Mr. Sydney Rosenfeld

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P. S.—Managers booking at the Harmony in Galveston are certain of their dates.

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The most thrilling play. The youngest and most powerful actor now before the public. A hundred people on the stage.

SYNOPSIS.

ACT I.

The Murder in the Tower.

"Now is the Winter of our discontent."
"I do love thee so, that I will shortly send thy soul Heaven."
"This restless world's but Hell."

Murder of King Henry.

"Down, down to Hell, and say I, Richard, sent thee."

ACT II.

The Wooing of Lady Anne.

"I can smile and murder while I smile."
"Divine perfection of a woman."
"To undertake the death of all the world, that I might live one hour on that soft bosom."
"Was ever woman in this humor woo'ed? Was ever woman in this humor won?"
"I'll marry her, but I'll not keep her long."

ACT III.

The Coronation.

"Why don't she die?"
"I'd have you tell the world I dote upon you."
"The meddling world will call *that* murder."
"*Long live Richard*, England's royal King!"

ACT IV.

The Throne at Last.

"Stand all apart."
"I'd have the bastards dead."
"Rumor it abroad that Anne, my wife, is sick and like to die."
"Thou troublest me. I'm not in the giving vein."
"My Liege, the Duke of Buckingham is taken."
"Off with his head! So much for Buckingham!"

GRAND TABLEAUX.

ACT V.

Bosworth Field.

"Here will I lie to-night, but where to-morrow?"

The Visions.

"Think of the wrongs of wretched Anne, thy wife. Despair and die."
"Give me another horse. Bind up my wounds."
"Have mercy, Jesus."
"Conscience, avaunt! Richard's himself again!"
"Join bravely! Let's to it pell-mell!
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